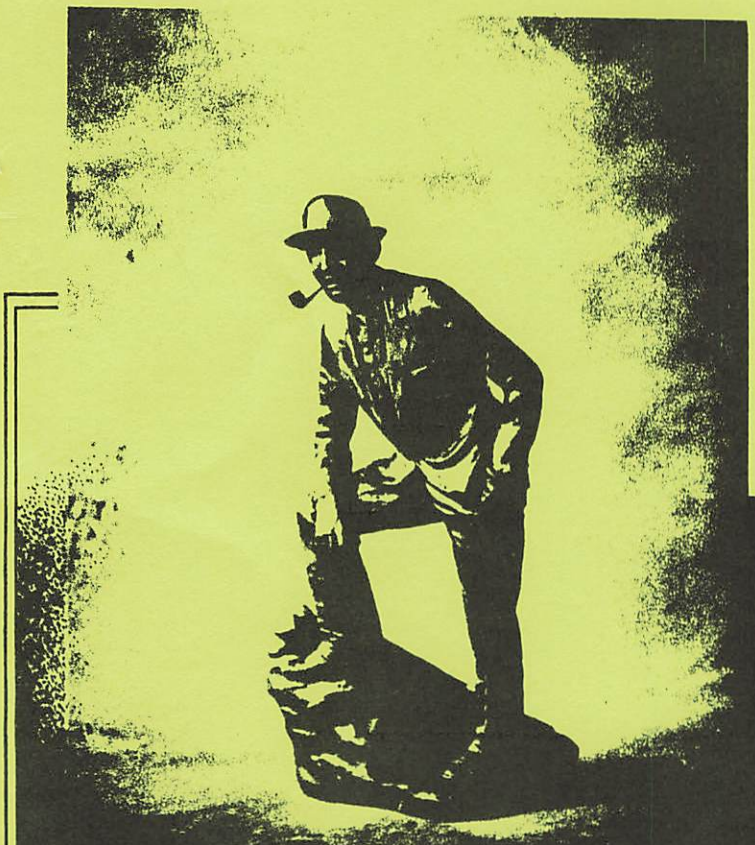
BINGANG



Crosby memorial a reality

THE BING CROSBY HISTORICAL SOCIETY
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TACOMA, WASHINGTON 98408

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BING-GANG

PRESENTED BY

THE CLUB CROSBY

Vol. XXXI No. 1 March 1979

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Deadline for Fall 1979 journal: August 15, 1979
(submit material to Patricia Sullivan)

Membership Dues: $6.50 (submit payment to Priscilla Koernig)

FRONT COVER: JOE SINNOTT

B I N G A N G

a forum for Bing's family of fans; in effect, a house organ publication for the Crosbyphile or collector or whatever you prefer to call yourselves.

I think it is significant that our membership is growing at an unprecedented rate in the history of the club and that material for this issue was so plentiful that keeping it within reasonable limits due to rising postal costs was extremely difficult. I want to thank all of you who contributed to this journal either directly or indirectly. You are "Bingang" and hold the key to the future. As Vern Wesley Taylor so poignantly put it in the journal preface just a short--but somehow so very long--year ago: "We will take it from here, Bing. Because we must."

Patricia Sullivan

AND NOW FROM PRISCILLA KOERNIG ....

February 4, 1979

Ken Barnes called Priscilla from Los Angeles with the following information----

The Bing-Buddy Cole LP will be released in April in England with either 36 or 40 songs as follows (2 record set)

Record 1, Side 1
"Straight Down the Middle", "Try a Little Tenderness", "Yes Sir, That's My Baby", "Moonglow and Theme from Picnic", "You're the Tops", "Don't Blame Me", "Nice Work If You Can Get It", "I Guess I'll Have to Change My Plans", "Where or When", "Love Is the Sweetest Thing"

Record 1, Side 2
"True Love", "Ain't Misbehaving", "Misty", "It's Alright With Me", "Yours", "I've Grown Accustomed to Her Face", "You're Sensational", "So Rare", "When the Red Red Robin Comes Bob-Bob Bobin Along", "Manhattan"

Record 2, Side 3
"Unchained Melody", "Keeping Out of Mischief Now", "All Through the Night", "I Can't Get Started With You", "I Wish You Love", "Please Don't Talk About Me When I'm Gone", "How Long Has This Been Going On", "Way Down Yonder In New Orleans", "You'll Never Know", "Count Your Blessings Instead of Sheep"

Record 2, Side 4
"The Lady Is a Tramp", "I've Got a crush on You", "They Didn't Believe Me", "Just You, Just Me", "When My Baby Smiles At Me", "The Tender Trap", "She's Funny That Way", "Little Man, You've Had a Busy Day", "At Sundown", "Love's Old Sweet Song"

Also, a box set will come out at the end of the year with the above on it, plus the poems that Bing recorded shortly before his death. Ken says that these were re-recorded with music in the background and the results are very good.

Ken's book "The Crosby Years" will be released in July in England. He hopes that we find it an interesting book, and I'm sure that we will.

EDITORIAL

March 4, 1979

Will Bing be remembered was a theme begun in the memorial journal of March 1978. Now--a year later--the theme of this issue is to give recognition to some of those organizations and individuals who are doing something to insure that Bing's contributions to music, film, radio and video are remembered and his memory thus perpetuated. That is "Bingang's" goal, so I think it appropriate that we salute others who are actively pursuing the same goal. Our cover honors the newly-formed Bing Crosby Historical Society and, of course, the Gonzaga University Crosby Library as symbols of hope that future generations will always be aware of Bing's tremendous impact on the performing arts. The issue also includes news about the activities of other organizations, clubs and individuals that I am sure are only a representative sample of the honors bestowed upon Bing since his death.

Although we will continue to report on special activities and honors, I hope we can now turn our attention more to an historical approach to Bing's career and go forward with the myriad of unfinished research projects needed to be done to insure our goal. Vern Taylor's feature article, a rare interview with Burt McMurtrie, is an example of the type of reportage I hope will be a trend in future issues of our publication.

The TV-ography is our major project at this time--a listing of all TV programs on which Bing appeared and the songs performed on those shows. A listing of radio programs and songs, a bibliography of magazine articles, a definitive biography, are other obvious needs. Identifying the needs and then establishing priorities should be our first concern. I would, therefore, appreciate it if you would take the time to send me your list of priority projects and whether you would be interested in working on any of them.

In "From the Members" one of the letters criticized my mention of Elvis Presley in the last journal. To clarify my message, I was attempting to state that in my view Elvis died a tragic symbol of lack of fulfillment whereas Bing died a triumphant symbol of both personal and professional fulfillment. I personally don't think a comparison is even possible. Bing's career spanned five decades and numerous changes in musical styles, plus he performed with other stars from every one of those different eras and he performed in every media. I view Elvis' contribution to be that of opening the door to contemporary music--I am <u>not</u> anti-post Crosby music--and he was undoubtedly the "king of Rock 'N Roll." He was not challenged by all the media and he was essentially a soloist who rarely challenged himself to perform with other musicians. I think the circumstances of his decline and death can largely be contributed to this failure of growth--Elvis remained static and fearful of change in a changing world whereas Bing was open to challenge and change all of his life.

My main point, however, is that I would like to think that any musical style or performer can be mentioned freely in "Bingang" and that we will always welcome differing views. My concept of the magazine is that in addition to research, we should act as

AND FROM GREAT BRITAIN.....

Tonic for sick fans

EVENING CHRONICLE, Friday, October 13, 1978

LOCAL hospital patients have a real tonic in prospect for tomorrow when Station RTN is presenting a three-hour programme to mark the anniversary of the death of Bing Crosby last year.

RTN presenter Frank Murphy, who is also secretary of the Bing Crosby Club, will be presenting the programme, starting at 9 a.m. and playing all the Old Groaner's best-loved songs, as well as tracing his 50 years in show business.

Guests lined up for the show include some of the 200 members of the Bing Crosby Fan Club, who are travelling from all parts of the country for a special anniversary meeting in th County Hotel, Newcastle that evening.

"The evening meeting is a complete sell-out" says Frank.

Tribute by fans of Bing

THE JOURNAL Tuesday September 19 1978

FANS of Bing Crosby from all over the country are coming to Tyneside to pay tribute to their hero.

They are to meet in Newcastle's County Hotel on the first anniversary of the Old Groaner's death to hear his records and taped messages from his family and friends, and to study photographs and personal letters.

Organiser Mr. Frank Murphy, who is secretary of the Bing Crosby Photo Club, said last night that the October 14 event would not be a tear-jerking affair.

"We all remember Bing with great affection and this will be a wonderful tribute.

Mr. Murphy, a 47-year-old bingo club manager, of Ferndale Avenue, Wallsend, said only 40 of the 170 tickets remained.

Weekly News, Thursday, October 5, 1978

B-B-BING B-B-BRINGS 'EM OUT!

ROAD to Morocco, Road to Hong Kong, and now — for scores of Bing Crosby fans — Road to Newcastle.

That's the route the Old Groaner's admirers will be taking — thanks to a Wallsend man.

Organiser of the gathering, to mark the first anniversary of Crosby's death, is 47-year-old Frank Murphy, of Ferndale Avenue.

"In some ways it will be a sad occasion, but it won't be a wake," said bingo club manager Frank, who is secretary of the Bing Crosby Photo Club.

"Bing would want us to be happy and we've had taped messages from his friends and relatives, including one from his wife, Kathryn, asking us to enjoy ourselves."

Fans will be paying tribute to Crosby in Newcastle's County Hotel on October 14.

Only a handful of the 170 tickets are left.

(Editor's note: News from our friends in Britain is scant this issue but not because they haven't been busy promoting Bing. As you will note by the items on this page, a major meeting was held by Frank Murphy to commemorate the first anniversary of Bing's death, and a plaque has been presented to the Brighton Centre to commemorate Bing's last public performance there. Also, I have just received a tape from Arnold Baker which contains a taped interview with Ken Barnes at the home of Frank Murphy in which Ken speaks frankly about the Buddy Cole material which he is reissuing, his upcoming book, and his hopes of receiving permission from the Crosby Office to do a 90 minute documentary on Bing for worldwide television. I will bring the tape to the May meeting in Tacoma.)

Memorial to Bing Crosby

The Hon. Kingman Brewster, Ambassador of the United States of America, will unveil a plaque in the Brighton Centre during the morning of Wednesday, March 22, to commemorate Bing Crosby's last public performance which was held there on October 10, 1977

ALTERNATE TAKES - Colin Pugh

(Editor's note: Our British discographer is working on a very ambitious alternate takes project. In order to give widest possible coverage to his efforts, I am including a copy of his letter and the listing of alternate takes needed to finalize his project. Hopefully, some of the U.S. collectors can help.)

Dear Club Crosby member:

For the last two years I have been working on a publication of Alternate Takes Identification and although I still have a long way to go, at long last I am just beginning to see the light at the other end of the tunnel.

I am introducing several new ideas on anything previously attempted in connection with takes and when completed, it should make a very interesting, and I hope useful, reference book. It is for this reason I wish to make it as comprehensive as possible, so avoiding too many subsequent updated editions.

Therefore I enclose a list of takes of which I require at least a good taped copy. Only the actual takes on my list are required. Many of these only exist as test pressings, some may not exist at all and a (very) few have been issued but have always eluded me. If you have any at all (even if only <u>one</u>) either on disc or tape, I would be most grateful for a taped copy (cassette or open reel - any speed). If required, I will willingly cover any costs. If you are able to help at all, any record you tape is required <u>in full</u>, not clipped at start or finish.

Anyone who is able to help me with even just <u>one</u> take will be acknowledged in the publication. I should point out that this is a non-profit making venture. If you have none on my list I shall quite understand and thank you for checking anyway. Hoping you may be able to come up with something and looking forward to your reply.

with all best wishes,

(signed) Colin Pugh

A 38135-1-2-3-4	I'm coming Virginia	3 March 1927
A 39572-1-2-3-4	Ooh, maybe it's you	17 Aug. 1927
A 39572-5-6	Ooh, maybe it's you	22 Aug. 1927
B 12472-B	How deep is the ocean	14 Otc. 1932
B 12473-B	Here lies love	14 Oct. 1932
B 12502-B	Brother can you spare a dime	25 Oct. 1932
B 12510 B	Let's put out the lights	28 Oct. 1932
B 12530-B	Just an echo	4 Nov. 1932
B 12531-B	Some day we'll meet again	4 Nov. 1932
B 803-B	I've got to sing a torch song	16 June 1933
DLA 260-C	My heart and I	13 Nov. 1935
DLA 308-B	The touch of your lips	24 March 1936
DLA 442-B	I'm an old cow hand	17 June 1936
DLA 741-B	The one rose	5 March 1937
DLA 829-B	It's the natural thing to do	12 July 1937

DLA 906-B	Dancing under the start	11 Sept, 1937
DLA 909-A	Sail along silvery moon	11 Sept. 1937
DLA 1051-B	There's a goldmine in the sky	12 Nov. 1937
DLA 1290-A	Swing low sweet chariot	25 April 1938
C 91511-C	You must have been a beautiful baby	14 Oct. 1938
DLA 1547-B	You're a sweet little headache	4 Nov. 1938
DLA 1606-B	Ah sweet mystery of life	2 Dec. 1938
DLA 1634-A	I cried for you	12 Dec. 1938
66632-B	Ciribiribin	20 Sept. 1939
DLA 2032-A	That's for me	3 July 1940
DLA 2034-A	Rhythm on the river	3 July 1940
DLA 2261-A	My old Kentucky home	9 Dec. 1940
DLA 2273	Informal greeting from Decca LA to Decca NY	Dec. 1940
DLA 2275-A	It makes no difference now	16 Dec. 1940
DLA 2287-B	A nightingale sang in Berkeley Square	20 Dec. 1940
DLA 2287-C	A nightingale sang in Berkeley Square	20 Dec. 1940
DLA 2290-C	Dolores	23 Dec. 1940
DLA 2291-C	Pale moon	23 Dec. 1940
DLA 2398-B	Who calls	23 May 1941
DLA 2399-B	Lullaby	23 May 1941
DLA 2400-B	You and I	23 May 1941
DLA 2401-B	Be honest with me	23 May 1941
DLA 2411-B	The waiter and the porter	26 May 1941
DLA 2412-B	Birth of the blues	26 May 1941
DLA 2437-B	Clementine	14 June 1941
DLA 2437-C	Clementine	14 June 1941
DLA 2438-B	The old oaken bucket	14 June 1941
DLA 2439-B	Lights out till reveille	14 June 1941
DLA 2440-B	Sweetheart of Sigma chi	14 June 1941
DLA 2440-C	Sweetheart of Sigma Chi	14 June 1941
DLA 2442-B	Sweetly she sleeps my Alice fair	16 June 1941
DLA 2443-B	Dream girl of Pi K.A.	16 June 1941
DLA 2444-B	I wonder what's become of Sally	16 June 1941
DLA 2445-B	Old black Joe	16 June 1941
DLA 2446-B	Mary's a grand old name	16 June 1941
DLA 2500-B	Oh, how I miss you tonight	5 July 1941
DLA 2501-B	Don't break the spell	5 July 1941
DLA 2501-C	Don't break the spell	5 July 1941
DLA 2502-B	Dear little boy of mine	5 July 1941
DLA 2503-B	Nell and I	5 July 1941
DLA 2504-B	Danny boy	5 July 1941
DLA 2515-B	You are my sunshine	8 July 1941
DLA 2516-B	Ridin' down the canyon	8 July 1941
DLA 2517-B	You're the moment of a lifetime	8 July 1941
DLA 2518-C	Let me love you tonight	8 July 1941
DLA 2538-B	Ol' man river	14 July 1941
DLA 2538-C	Ol' man river	14 July 1941
DLA 2539-B	Day dreaming	14 July 1941
DLA 2540-B	Darling je vous aime beaucoup	14 July 1941
DLA 2541-B	The anniversary waltz	14 July 1941
DLA 2541-C	The anniversary waltz	14 July 1941
DLA 2989-A	Lazy	25 May 1942
DLA 3009-A	White Christmas	29 May 1942

Continued on Page 8

THIS IS SHIRLEY NAYLOR FROM DOWNUNDER..... The MEMORIAL issue was wonderful, especially the cartoons from the different papers, Mary Brown very kindly sent me cuttings from the New Zealand papers as ours didn't have very much to say. I enjoyed the September issue very much and found it all very interesting as it helped to pass some time as I was home with a broken bone in my foot (which was in plaster) and was able to enjoy the BING CROSBY COLLECTION 1 and 2 as well, especially the Southern Medley and I thought the liner notes were HILARIOUS.

The other week whilst up in Dubbo I was able to buy Charles Thompson's "THE COMPLETE BING CROSBY" and just love the photo of him with the pipe (which is the one he sent me) as I and most FANS will remember him, plus "THE ONE AND ONLY BING" BY BOB THOMAS. I missed out on the bust that Frank Murphy had for sale but managed to get a mirror with Bing as Father O'Malley.

In October I had a letter from Dallas Boyd here in Australia re the KEN BARNES'S BOOK also one from Tim Rickard in England hope they got in touch with Pat and that there is something in this Journal.

On December 29, 1978 I had the pleasure of meeting Richard Pearson of Virgina, he came by train and was very impressed by what he had seen (the trip I think is very relaxing and one sees quite alot as there are rivers streams and cattle and sheep). I had never met Richard and wondered hope we would know each other, but I solved the problem by standing near the Exit with the cover of "SEASONS" held above my head, folk though I was a bit NUTTY but it worked, I took him home for a quick lunch then out to Lake Canoblas via The Pinnicle and then to Cook park with all the trees and the coolness that goes with them, here Richard was to see the Galah, Major Mitchell parrots and the large White Cockatoos then back for tea. We played some of YOU KNOW WHOSE'S DISCS, also four of the Boy's which he hadn't heard, and enjoyed. I gave Richard a book on Australia and a MUlga Wood letter opener and he gave me a beautifully illustrated book on Virginia (the most surberb coloured pictures I have ever seen) and the Official Programme of Bing's last Concert at the Palladium. I took him to the Station to catch the 4am train and he said he had enjoyed his short Visit very much and so did I, it is wonderful to meet Bing's Fans, like your late WILL ROGERS "I HAVE NEVER MET A CROSBY FAN I DIDN'T LIKE".

On December 27 I received a beautifull Christmas from Kathyrn with the Children.

BEST WISHES TO YOU ALL FOR 1979. Until Next Time Cherrio.

ALSO FROM AUSTRALIA ....

Excerpts from a recent letter from Bob Machliss of the Victorian Crosby Society. The Society sponsored THE KING OF JAZZ REVUE --see following announcement of the event. You can join the Society by writing to Bob at 10 Devon St., Caulfield, Victoria Australia 3161.

THE KING OF JAZZ REVUE

CAMBERWELL CIVIC CENTRE 8 P.M

Sunday 19th. November 1978

BERNIE DUGGAN & THE KING OF JAZZ STAGE ORCHESTRA

Sunday 26th. November 1978

THE NEW HARLEM JAZZ BAND

BOTH NIGHTS THE 1930 COLOUR FILM "KING OF JAZZ" WITH PAUL WHITEMAN'S RENOWNED ORCHESTRA & BING CROSBY.

$6.00 PER NIGHT. FREE SOUVENIR BOOKLET & RECORD

Bob indicates that copies of the aforementioned King of Jazz programme/record are available for $2 apiece Australian currency, plus postage.

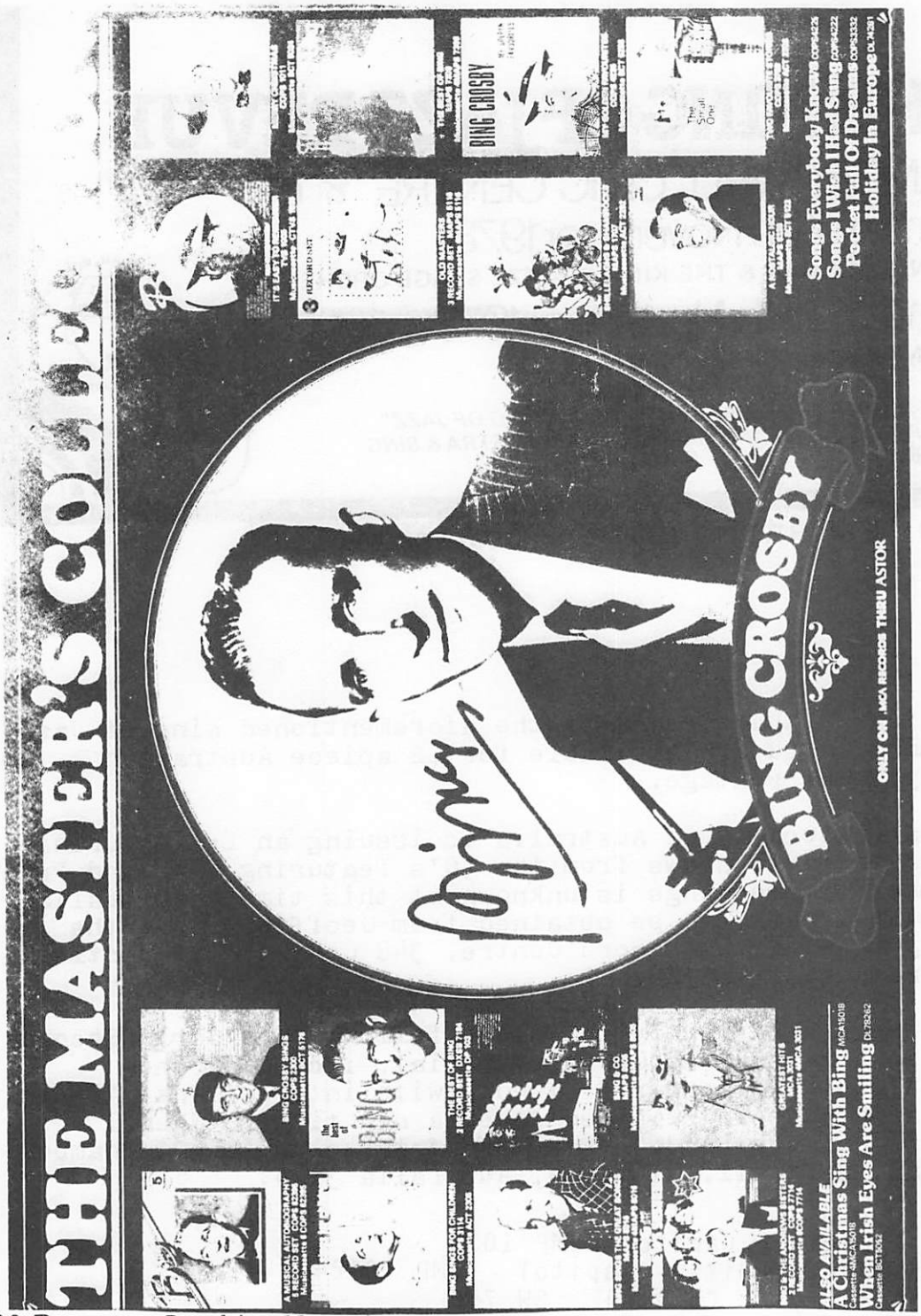
The Sinatra Society of Australia is issuing an LP featuring a number of radio shows from the 50's featuring Bing and Frank. The number of pressings is unknown at this time. Australian commercial issues can be obtained from Geoff Orr, c/o the Bentleigh Sewing and Record Centre, 348 Centre Rd., Bentleigh, Victoria, Australia 3204.

Australian LPs currently available follow. The World Record Club also carries some Crosby material, including the elusive "Southern Memoir." I note with interest that "Feels Good" has also been reissued under a new title, "When I Leave the World Behind." Address of the club is 605 Chamberwell Road, Hartwell, Victoria, Australia 3124.

Bing & Louis		Capitol	VMP 1038
Great Country Hits		Capitol	VMP 10324
High Society		Capitol	SW 750
That Travelling Two Beat		Capitol	VMP 1039
Tribute to Bing	Vol 1	EMI	EMB 10390
Tribute to Bing	Vol 2	EMI	EMB 10391
Bing Crosby Story, Vol 1		CBS	2BP 220159
Bing Crosby Collection	Vol 1	CBS	CSP 058
Bing Crosby Collection	Vol 2	CBS	CSP 059
Bing Crosby Live at the London Palladium		United Artists	UA L45717/8

A Time to be Jolly - 20th Century Records L36487

plus the MCA issues pictured next page



L 3029-B	Conchita Marquita Lopez	20 June 1942
L 3462 B	Sleigh ride in July	19 July 1944
L 3476-B	The three caballeros	25 July 1944
L 3731-A	Baia	28 Jan. 1945
L 3731-B	Baia	28 Jan. 1945
L 3733	Siboney	28 Jan. 1945
L 3734	Hasta Manana	28 Jan. 1945
L 3735-A	Siboney	11 Feb. 1945
L 3815	Home sweet home	25 April 1945
L 3816	Ave Maria	25 April 1945
L 3890-C	Whose dream are you	12 July 1945
L 3896-B	The rose of Tralee	17 July 1945
L 3919	Who's sorry now	17 Aug. 1945
L 4856-B	So in love	4. Jan. 1949
L 5055-A	Ichabod Part 4	23 June 1949

Continued from Page 5

The Times

Round The Town

Why is it all of the great performers are either over 70 or dead?

You may think that is just the opinion of one who is a trifle closer to 70 than he is to seventeen. But no, it is also the judgement of those who run the major television networks, the source of all performances, good and bad.

Lately it's been lots of bad and precious little good, coming to us over the household tube. So bad was NBC - TV's new offerings this season (the same new offerings that compelled you to **N B SEE US** just three months ago) that they have cancelled them all ... the whole blessed works! But tune in-first thing next year (or as soon as the football season is ended, which is closer to Feb. 1) and you will discover NBC'S SECOND SEASON! Translation: Old shows revived and old movies rekindled.

Both starring some very old actors, you can bet.

The other night CBS - TV devoted two hours, a Kennedy Center full of black - tie notables, and the President of these United States all to convince us that Fred Astaire was once a great hoofer, that Richard Rodgers was and is a great composer, and that a bunch of people who'll never see seventy again are still worth seeing today ... even on old black - and white film clips.

It was an incredible show in that it proved how far back television and "the performing arts" have to reach in order to remind Americans of the glories of song and dance and of those who entertained us for the sheer enjoyment of it.

What's going to happen to entertainment when all of the good old septuagenerians have taken their final bow? How ever will they fill the late - hour pre - Christmas season when the last of the Bing Crosby movie film strips have finally worn through?

Put another way, is there life after Frank Sinatra on the tube? (That is only a fair question if you believe there was life **before** Frank Sinatra.)

Another question (somebody out there must have some answers) — How long can the British Broadcasting Company continue to underwrite American television? Or at least that portion thereof which makes sense, and makes us laugh without benefit of a bunch of paid ho - ho'ers hidden under the Upstairs Downstairs?.

Have you ever wondered why all of the "comedy shows" on American television have "laugh tracks" or, at the very least, a "live audience" which includes those paid to laugh on cue? (Don't answer that, lest you chop up the made - in Japan Magnavox for one last good marshmallow roast.)

"Television doesn't really have to be that bad," a respected member of that industry once observed, "but it's just that they work so hard at it!"

During this holiday season, we will all be spending more time in front of the tube (it's either that, or talk to your, ugh, kids.) It behooves all of us, as FDR would say, to know what to look for, as we glare at that box, hour after hour, day after day on through the Christmas and New Year's membership break.

The knowledgeable ones will **not** be looking for anything very enlightening, (unless you count that brilliant "Segment 2" on Channel's 2's 40 - minute - too - long 10 o'clock news). Nor will those who know better be looking for anything very funny, at least not **funny** funny.

If your tastes run to grown men who run very short distances while a Howard - Cosell - type screams, "That defensive unit for the Cowobys is BRILLIANT!" then your tv'd entertainment cup will runneth over, this season when we salute Christ's birth and Cosell's mouth.

If not that, there's always an old movie featuring a young Fred Astaire, who, with luck, will be doing his thing with a vivacious Ginger Rogers. Maybe N B SEE Us will bring Fred and Ginger back, alive and tapping in The Second Season!

What better way to start the new year than by watching two 70 - year - old hoofers remind us of how it was before television, when life was fun without a laugh track, and when people didn't need instant replay to know that something really terrific had just happened.

— john edmands

* * * * * *

Contact: Nostalgia Collectibles, 601 Walnut St., Philadelphia, Pa. 19106.

Unfortunately it appears that one must purchase all 12 of the bronze plates at $55 apiece(!) to acquire the Crosby one.

Remember these great stars of yesteryear? Their sparkle, their warmth and talent now inspire a first edition of original masterworks. Each crafted in a dimensional high relief plate measuring a full 8" in diameter. Destined to become the most outstanding collection of Bronze Commemorative Plates ever issued!

EVENING TRIBUNE San Diego, Thursday, October 19, 1978

FLOWERS FOR BING — Mike Kelly, 10, reads a note left with some flowers at Bing Crosby's grave in Culver City while his friend Andy Schoenly, 10, looks on. Crosby was buried a year ago yesterday after suffering a heart attack Oct. 14, 1977, in Spain after playing golf. — AP

Pal remembers Crosby on burial anniversary

By BOB THOMAS

HOLLYWOOD (AP) — Comedian Bob Hope paused. It was a time for quiet reflection, not wisecracks, one year after longtime road companion, Bing Crosby, had died.

"I think about him all the time. Every time I turn around, somebody's asking about Bing," Hope said. "And when I look over my old material, I realize how much stuff we did together. Is it really a year that he's been gone? It's unbelievable the way the clock keeps going."

A year ago yesterday, Bing Crosby was buried at Holy Cross Cemetery, near the graves of the singer's parents and his first wife, Dixie. The Oct. 18 anniversary was marked by a large number of flowers at the grave, some with notes from as far away as England.

Hope and Crosby had been planning another "road" movie when Bing died of a heart attack Oct. 14, 1977, after a golf game in Madrid. Hope said he wants to make the film with George Burns in the Crosby role but is waiting for Burns "to loosen his schedule."

Kathryn Grant Crosby, the star's widow, was spending the anniversary at the family resort home at Las Cruces, N.M. She plans to return to an engagement in repertory at the American Conservatory Theater in San Francisco.

"She wants to keep busy," said Maury Foladaire, Bing's publicist for 31 years. "The ACT keeps her going from morning to night, and she enjoys it."

Mrs. Crosby spent almost a year in a bus-and-truck tour that took her from Arizona to Boston in the play "Same Time, Next Year."

Harry Lillis Crosby Jr., 20, is enrolled at the London Academy of Music and Dramatic Arts, studying music. He is an accomplished guitarist.

This week Mary Frances Crosby, 19, announced her engagement to music publisher-songwriter Edmund Preston Lottimer, 27, and a wedding is expected before Christmas. She has been acting in such television dramas as "Starsky and Hutch" and the forthcoming mini-series "Pearl."

Nathaniel Crosby, 17, is a senior at Burlingame High School, near the family home at Hillsborough, south of San Francisco. An expert golfer with ambitions of becoming a pro, he will again substitute for his father as sponsor of the Bing Crosby golf tournament at Pebble Beach in February.

Mrs. Crosby and the three children of the singer's second family will appear Dec. 6 on the CBS television network in a special, "Bing Crosby — the Christmas Years." The show will include clips from classic Crosby Christmas shows.

ONE DOZEN FOR BING

At setting sun, last November's gray,
I went his silent site to pray,
And leave a garland twelve above
His resting place beneath God's Love.

His headstone reads "Beloved of All"
Our Bing of range and waterfall.
But golf it was he loved the best,
Topped only by his crooning zest.

He rests beside his Dixie, dad, and mother dear,
With Virgin Mary shrine so bles-sed and near.
It's there we slowly come to show our care,
Close by to say an "Ave", his Heaven to share.

Anthuriums red were the twelve I left,
Returning to my island home bereft.
Yet Bing's voice ever our hearts will lighten,
Our islands brighten, and Christmases whiten.

Carmel Gene Gallegos

Carmel Gene Gallegos
P.O. Box 29961, Honolulu 96820
(after a visit from the Islands
Bing loved so well, 11/26/78)

A TIME TO REFLECT

"I'M DREAMING OF A WHITE CHRISTMAS"

BY J.J. HAAS

"I'm Dreaming of a White [illegible]" These simple words bring [illegible] mind for everyone [illegible] Crosby. It has been a [illegible] since Bing's passing. Let's [illegible] on the impact this man had on all of [illegible] and abroad.

For half a century, Bing Crosby was the living embodiment of an America, eternally young and cool, optimistic in the face of overwhelming odds whether global depression or cataclysmic war. He symbolized the nation that was the hope of the world. It was the land where every Christmas promised to be just a little whiter than the one before with Bing always a part of it. And why not? He had done as much to shape it's public personality as any man of his era.

Bing had style. Some said it was his pipe, some said it was his smile. I say whatever it was – it was relaxed! We liked it, associated with it, needed it. Bing and his songs put millions of us at ease, if only for a few moments. He had an ease necessary to make it through the depression years, war years, cold war years, radical years and finally the 70's.

He was singing, dancing, acting and we loved him for it. His career spanned five decades and three generations. He worked in every medium open to him as an entertainer – vaudeville, band singing, records, radio, films, television. By 1934, he was receiving 10,000 fan letters a week and 85 fan clubs were in operation. For two decades, he was one of the country's biggest box office stars, while at the same time hosting the most popular show on radio until it left the air in 1956.

His record sales topped 300 million. At least 20 of his records sold more than a million copies and his recording of "White Christmas" sold more copies than any record in history.

He appeared in over 70 films, winning an academy award in 1944 for "Going My Way" and best actor nomination in 1955 for "The Country Girl".

Here on the threshold of another Christmas – Bing will be remembered, as always, for "White Christmas". Though we miss him, he's still with us through his recordings and films. As we listen to "White Christmas" this year, we can only hope it will be a little whiter than last.

Thanks Bing!!

Chuck Schaden's Nostalgia Newsletter
Dec.1978-Jan.1979

One More Time With Bing Crosby

By RICHARD K. SHULL

"Buz Kohan wrote us a song, but we didn't sing it too well, so they cut it," Kathryn Crosby said.

And thus she emphasized the pitfall of attempting a Crosby family Christmas TV show without Bing Crosby, the singer in the family.

But neither CBS nor others involved were willing to let a 42-year Crosby tradition end just because the beloved entertainer was dead.

Last year the network broadcast Crosby's family special which he had taped in England a few weeks before his death on Oct. 14, 1977. It was one of Crosby's very best TV shows and a fitting tribute to the revered performer.

But this year there was no posthumous show, as they say in TV, "in the can."

So with scissors and paste, producer Bob Finkel set out to create one from Crosby's past shows — a tour of nostalgiaville presided over by Crosby's modestly talented family.

CBS will have it Wednesday at 9 p.m., WISH 8.

The show was put together in Los Angeles back in September, and the format has Bing's widow, Kathryn, and their three children, Harry Lillis III, Mary Frances and Nathaniel, gathered in a ski lodge for Christmas and reviewing their Christmases past with clips of film and videotape from past Crosby Christmas shows.

"We had all these things (copies of past shows) in the attic, but we rarely ran them. So doing this show gave us a chance to see them all," Mrs. Crosby said.

The Crosby TV clips will date back to 1966 when Bing did his first family TV show on ABC network's "Hollywood Palace." The children were 8, 7 and 5. "It's my favorite of all," Mrs. Crosby said. "The children were nothing but potential."

Now, Harry is studying musicology in London. His famous dad couldn't read music. Mary Frances is a tyro actress and next scheduled for a running role in a January NBC comedy series, "Brothers and Sisters."

Nathaniel, the baby, is a high school senior and the only one still living at home. "He sleeps with his putter and has been offered lots of scholarships for golf," Mrs. Crosby said. "He told me, 'My career is hit ball, sink putt.' "

Last year's Crosby Christmas show ended on the perfect note. Bing sang his "White Christmas" as he had done since that grim World War II Christmas of 1942, then stepped over to a large window and looked up and far away as though seeing things beyond the perception of others.

Kathryn Crosby

That particular scene also was used in one of the retrospectives on TV early this year.

So how can this recycled Christmas special hope to top that?

Mrs. Crosby said the finale of this year's show will be "a melange of the different places Bing sang 'White Christmas.' "

The show will be Kathryn and her children working around the edges of the clips from happier times.

In Real-Life

But, what about the real-life Christmas for Bing's family this year?

"We'll have about 40 relatives for Christmas — all the aunts and uncles and nephews and cousins and children," Mrs. Crosby laughed. Of course, her own three will be home at the big old family house in Hillsborough in Northern California.

"The problem now is looking up bed space for everyone," she said. "Americans are getting soft. They won't settle for pallets in the attic like when I was a girl."

To lay a few rumors to rest, Mrs. Crosby said, no, contrary to gossip columns, she's on good terms with her daughter.

And furthermore, contrary to still more gossip, she's on good terms with Bing's four older sons from his previous marriage to Dixie.

"So far, Gary and his wife Barbara have accepted and Steve (Barbara's son whom Gary adopted) and his girl friend," she said.

So how does she propose to handle the logistics of Christmas dinner for 40?

"With lots of willing volunteers," she laughed, indicating it will be a collaborative put-together, much like the TV show.

This will be the family's second Christmas without Bing, a bittersweet time. Kathryn had some thoughtful words on that subject for everyone who has lost someone:

"Christmas is pleasant memories, a present to cope with, and a future we hope for."

Indianapolis News

Monday, December 4, 1978

close up

BING CROSBY—
THE
CHRISTMAS
YEARS
9:00 (3) (5) (10) (12)

YULETIDE MEMORIES

Special: Highlights from Bing Crosby's traditional Christmas shows, which were telecast from 1966 until Bing's death in 1977.

Crosby's widow Kathryn, daughter Mary Frances and sons Harry and Nathaniel are on hand to recall the many memorable moments. Bing is spotlighted in . . . duets with Jackie Gleason ("Put It There, Pal," 1976) and David Bowie ("The Little Drummer Boy" and "Peace on Earth," 1977); a 1971 production number with Robert Goulet that's based on an O. Henry short story; a 1974 musical sketch called "The State vs. Santa Claus," in which Crosby plays judge, D.A., defense attorney and St. Nick; and a 1973 Old West spoof, taped in Sun Valley, Idaho, with Connie Stevens, Michael Landon and John Byner.

Also: a 1975 duet that pairs Fred Astaire with Mary Frances; and a 1966 medley of Christmas songs by the Crosby family, capped by Bing's solo of "White Christmas." (60 min.)

Mary Frances, Harry, Kathryn and Nathaniel Crosby

Show goes on without Bing

By Vernon Scott

HOLLYWOOD (UPI) — Bing Crosby's voice echoed through the control booth of a recording studio on Sunset Boulevard as his widow, Kathryn, listened attentively, a smile on her face.

"It's a beautiful voice, isn't it," she said when the last strains of the Christmas carol drifted away.

Kathryn, with her sons Harry and Nathaniel and daughter Mary Frances, are carrying on the family Christmas tradition by taping this year's annual Crosby Yuletide television show for CBS.

It will have been a year since Bing, 73, died of a heart attack on a golf course in Spain.

The past year has been one of deep sorrow for Kathryn, but a busy one as well.

"It's been a time of memories, painful and intense," she said. "I've managed to live one day at a time. I'm doing the things I would have done if Bing were alive. I've worked a great deal, but not as an escape."

Kathryn is writing a book titled "A Very Good Round — My Life With Bing." She did a bus and truck tour of 172 cities in 102 days starring in "Same Time Next Year" and appears with the American Conservatory Theater in San Francisco.

"The pain was so intense I couldn't write things down for the book," Kathryn said. "I dictate into a tape recorder and work with Lee McGrath. We were high school cheerleaders together in Robstown,Texas.

"The book has a lot of Bing's letters to me. He was a beautiful writer and it expresses a side of Bing people don't know. He showed the depth of his emotions in writing that he never revealed in public."

"We're putting together clips of Bing's old Chrismas shows and we sing some songs together. We were all in tears watching those old shows. But they were tears of happy memories. Bing looks so fine and sings as well in the last show as he ever did. His Christmas show goes back 40 years to the radio days.

Kathryn continues to live in the family home in Hillsborough. Son Harry, 20, is studying at the London Academy of Music and Dramatic Arts. Nathaniel is in his senior year of high school. Mary Frances, 19, lives in Hollywood.

"I don't find it difficult to continue living in the house with all of Bing's personal mementoes. There was one small thing that was too much for me, the spot where he rested his head on the headboard above the bed. I redid the bedroom, but otherwise the house remains unchanged. Nathanial and his friends and our two dogs help fill it up.

"I wasn't a Bing Crosby fan. I loved the man himself, if you know what I mean. I had a wonderful husband and during our 20 years of marriage I never entered a room without knowing he was the most attractive man in it.

"I'm committed until next June to remain in San Francisco with the American Conservatory Theater appearing in repertory. And I want to stay in our home at least that long, until Nathaniel graduates from school.

"Bing does not belong in bronze. He's a living image on film and in photographs and, of course, his music. The tournament brings so many friends together with the family that it is a real celebration of the man and his life."

San Jose Mercury, Wednesday, December 6, 1978

Television

Ron Miller

Just Bing Crosby clips aren't enough for show

BY now we're up to our ears in Christmas shows and we can start picking and choosing what's really worth watching. In the past, that wasn't a problem where a Bing Crosby special was concerned.

Though Christmas around my house wouldn't be complete without Bing on the stereo, I think the era of a Crosby special during the holidays mercifully should come to an end.

Bing Crosby
. . . Sorely missed

Tonight CBS offers "Bing Crosby — The Christmas Years," a compilation of great moments from past Crosby specials hosted by the late entertainer's family. (9 p.m., Channels 5, 10, 46) Sadly, it's only a sorrowful reminder that without Bing there to supply those charming asides and warm comments, it just isn't the same.

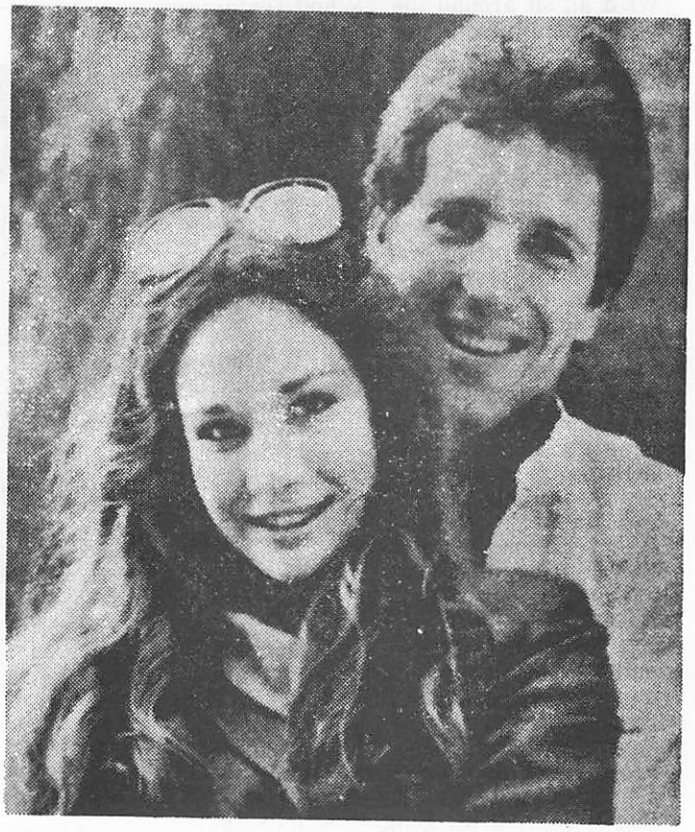
To be sure, there are some delightful moments. I especially liked seeing Bing and Jackie Gleason duet on the old Hope-Crosby "Put It There" number dressed in Santa suits. And Bing's 1974 skit in which he plays all the parts during a "trial" of Santa Claus is a gem.

But they're just moments. The weight ultimately falls on widow Kathryn and her three youngsters and they're just not up to the task. Kathryn and Mary Frances always strike me as too affected and the boys, Harry and Nathaniel, look like they'd be much happier somewhere else.

I can't say I'm crazy about exploiting Bing's memory. I don't think this show does that, but carrying it on for another season might be edging dangerously close. There really hasn't been enough time since Bing's death for us to accept the fact that he won't be around for any more holiday shows, so this special sort of helps us through the transition.

The fact that it's an unsuccessful show ought to make us painfully aware why. Let's hope we're not reminded again next Christmas.

(Editor's note: Just a short comment on Ron Miller's review. Although I had mixed feelings about the show--not enough Bing--I really would hate to think that seeing Bing on the tube in the future would be "exploiting his memory." I, for one, consider it more a case of perpetuating his memory and his contribution to American popular culture. More of Bing on TV, not less, is what I would like to have happen.)



Mary Frances Crosby, daughter of the late singer Bing Crosby and his second wife, Kathryn, cuddled with her music publisher-husband **Ed Lottimer,** in Malibu, after their wedding reception, which featured a bring-your-own food barbecue.

San Francisco Chronicle & Examiner
December 3, 1978

Christmas Without Bing — By His Daughter

By AL COOMBES

It's going to be a blue, blue Christmas without Bing, confesses the beloved Old Groaner's only daughter, Mary Frances Crosby.

"You know, Daddy really is Christmas," Mary Frances said softly.

"It's just really a big hunk out of our lives that is missing . . . we'll play the old Christmas TV shows and probably cry a lot."

Sadness edged the 19-year-old's voice as she recalled his perennial hit "White Christmas" and the many Christmases she shared with Bing.

"We used to have so much fun because we'd watch all his old movies. We'd all sit around the TV and Daddy would grumble and go somewhere else — he was thoroughly embarrassed. At every commercial we'd run up to him and say: 'Daddy, you're adorable!' or Daddy, you were so cute. I loved that number!

"So this year 'White Christmas' will be especially poignant because we don't have him there to share it. Now we're like the rest of the world . . . the only time we can share Daddy is on television or in music."

BING
"We used to have so much fun."

A smile came to Mary Frances' face as happy memories swept over her.

"As a kid, I remember that Santa drank exactly the same kind of coffee as my father — my mother used to set it out on Christmas Eve before we went to bed. I thought that was wonderful.

"Every Christmas we would all sing carols, and Daddy would just whistle and hum. Occasionally, if we went to a party, he'd sing.

"I remember doing the Christmas (TV) shows, and sometimes we'd work till 10 or 11 p.m. He used to laugh when they'd say, 'O.K., Bing, now let's rehearse "White Christmas." ' Dear God, he'd only been doing it for 30 years!"

Mary Frances, who married songwriter Ed Lottimer on November 24, said decorating the Christmas tree was always a big event at the Crosby home.

"It was just wonderful because we made all of our own decorations," she said. "On Christmas Eve the relatives would come over and we'd have a big dinner. This year we're going to have more family than has ever been there before, simply because the house is going to be lonelier and we'll need more people that we love (around us)."

Mary Frances says she'll never forget all the fabulous Christmas surprises Bing used to bring from his journeys.

"There was this shell that was beige and like a spiral," she said. "It was outlined in gold and had a beautiful gold chain. Another time he brought me one of those funny hats that kind of crumples into a little ball."

But Mary Frances says there's one gift that she'll cherish forever.

"He gave us himself," she said with a wistful smile. "And that's the most incredible gift I think anyone can give.

"The experience of being with him will always be with me. To grow up in a house so full of music and joy makes me feel very lucky that I had as many years as I had with him."

"WE'LL PROBABLY CRY A LOT," says 19-year-old Mary Frances, pictured with (from left) mother Kathryn and brothers Nathaniel and Harry.

National Enquirer - Dec. 26, 1978

BING CROSBY

RARE EARLY RECORDINGS 1929-1933
with the Dorsey Brothers, Paul Whiteman, Benny Goodman, Glenn Miller, and others.
m BIOGRAPH BLP-C13

"On these cuts you will hear some of the finest jazz singing ever recorded; only Ella Fitzgerald in her prime could touch Crosby in this style. . . . Like Fitzgerald, he knew how to hang loose in a scat chorus, how to make the most contrived effect float like a momentary inspiration."
—Alan Rich
New York Magazine

THE BAY AREA CLUB CROSBY MEETING January 27, 1979

In August of 1976 we held our first Club Crosby meeting here in the Bay Area. The meeting was open to all club members. We had members from as far away as Australia and the shores of Great Britain. It turned out to be a good meeting and everyone had a good time. On January 27 of this year we had another meeting for Bay Area members and also had several people from out of state including Bill Osborn from Seattle, Washington, and Ted and Eleanor Kasper from Southlake, Texas. Ken Twiss, who planned for two months to come down from Tacoma, Washington, to be with us and tell us all about the big meeting being planned jointly with the Club Crosby here, was very sick at the time and could not make it. Our president, Pat Sullivan, was quite sick with flu and pleurisy and could not be with us. Bill Osborn filled in as MC and did a great job. Everyone seemed to have a good time. Naturally we all missed meeting Ken and having him at the meeting, and also not having Pat with us. The meeting went well, with movies, taped interviews, and music. We also enjoyed dinner, being together, and talking about Bing. The following people attended the meeting: Lucille Montillion, Redwood City; Frank and Louise Salas, South San Francisco, and their guests Walt and Doris Harper from Redwood City; Helen and Marston Tolton, Lakeport; Charlie Vincent, Sunnyvale; Les and Evelyn Wilson, Pleasanton; John and Judy Mohr, Pacifica; Priscilla Koernig, San Mateo; Hobie and Cathy Wilson, Sonoma; and Larry Gunn, Menlo Park.

A thank you to Helen and Marston Tolton for the pens they gave to everyone attending the January meeting. It was a blue pen with the inscription "Where the Blue of the Night Meets the Gold of the Day." It was a nice thought, Helen and Marston.

We made a 30-minute tape at the meeting for our president, Pat Sullivan, since she was not able to attend. We sent her a copy and the original is to be kept in the Club Crosby archives. In the future, we hope to have another Bay Area Crosby meeting.

Our thoughts go to Bing, although he is gone. His music will live forever in our hearts through his records and tapes. God bless Bing wherever he may be.

LARRY GUNN

(Editor's note: I am finishing work on this issue while having another relapse of the pleurisy, although not as severe as the first time around. I very much appreciated the card and the tape recording. I know a lot of hard work went into the organization of the event--Larry Gunn can take the majority of the bows for that--and I regret that I couldn't have been there with you. Trust this will be the start of more regional meetings in the future.)

Bing's Butler Not Impressed

By Jody Jacobs
Los Angeles Times Service

San Francisco, Calif. — He said: "English butlers want to run the whole show." And she countered: "When can he start?"

They were Bing Crosby, the casually dressed, ever relaxed crooner, and his wife, Kathryn Grant Crosby, the actress. The time was the early '60s and they were discussing Alan Fisher, a butler in the grand British tradition.

On their meeting, Mrs. Crosby, with almost perfect accuracy, told Fisher, "You're the man I want. It may take five years, but rest assured you will come to us."

Bing felt differently then — and always after. Said Fisher, "He was never happy with me. I was an unnecessary evil. He could not envisage a butler in his life."

Neither was Fisher so sure he wanted to work for the Crosbys. A confessed supersnob, he said, "Money was not important. I'd lived among Van Dykes and Vermeers practically all my life. I had worked for a Scottish duke who had his own private Leonardo da Vinci. So what did an entertainer have to offer me? ... When you've worked for the duke of Windsor, you're not going to impress me if you're Rock Hudson or Carol Burnett."

"They'd never had a butler before, and I was very grand. But it worked."

In the end Mrs. Crosby won out, just as she knew she would. And in much less time.

For an interview, Fisher was wearing a short sleeved knit shirt and checked pants, just as he does when working about the Crosby house in "relaxed" California. (He wears a suit when he's supervising a dinner party.)

He met the Crosbys, he said, when they were in England with the Bob Hopes filming "The Road to Hong Kong." Job negotiations faltered over wages, but Mrs. Crosby did not give up. "She kept ringing and each time the price went up," Fisher said.

"Everybody said I'd be stupid not to go. Mrs. Crosby said if you come to us and you don't like it, we'll send you home. The offer was really so adorable .... It was the most incredibly smart move I ever made."

Moved to California

Fisher and his wife joined the Crosbys at their home in Los Angeles. Mrs. Fisher is one of two full time housemaids in the present household, which also includes a cook. "They'd never had a butler before, and I was very grand," he said. "But it worked."

They lived for a year in Los Angeles and then Crosby decided to move north to San Francisco. It was his decision entirely, Fisher said. "Mr. Crosby made all the major decisions. Smog was a big factor in the move. And he had the idea that he wanted to move the children away from the entertainment word. It worked wonders. The children were plunged into a school where their classmates were the sons of plumbers who'd made money. It was what he wanted."

Fisher and his wife helped raise the children. "It's a very rare situation when the butler is given the authority — it's probably unheard of — to chastise children," he said. "But when Mrs. Crosby was away she would tell me to 'deal with them as you think I would.' It was an enormous responsibility and we were very aware that we were helping mold the children's lives."

Approves of Children

The three children of Crosby's second marriage, Harry, Nathaniel and Mary Frances, are now young adults. Fisher described them as "the most well adjusted, caring, affectionate, mannerly — which to a Briton is important — children. They're not by any means paragons of virtues. They've been spanked along the way. But they're a delight."

Fisher was tact itself when queried about a reported rift between Bing's only daughter, Mary Frances, and her mother. When Mary Frances married Edmund (Ebb) Lottimer the day after Thanksgiving in Malibu, Calif., her mother was not at the ceremony.

Fisher attended the reception the following day on a windswept hill overlooking the Pacific. He said Mrs. Crosby would have been at the wedding if she had been told the date earlier. "In fairness to Mary Frances, she was up in the air about the date. I think she planned it with an astrologer. And Mrs. Crosby had a commitment she couldn't break. She had a performance with the ACT."

"The charm about this job," Fisher said, is "that no two days are ever alike. The daily routine is super. The secretaries are in Los Angeles so everything is done through me, whether it's making flight arrangements, booking a table at a restaurant, telephoning. She (Mrs. Crosby) never dials anyone. She just gives me a list of who she wants to talk to.

"I do all the marketing, choose the menus. She entertains seldom ... it's so soon after his death. But she's a typical Texan, her hospitality is warm. He (Bing Crosby) hardly ever entertained. He was quite a contradictory man. He didn't like to entertain, but when he did it had to be the very best. He had a fantastically good wine cellar and money was no object. They never question money."

Committed to Husband

The perfect butler, he explained, "sees all, hears all and tells nothing." He does unbend enough to say that "when anyone talks about Crosby, she's the unsung heroine. She totally spoiled him. She bent to his every whim. We're talking about a woman who doesn't go to luncheons or cocktail parties, doesn't shop from one year to another. Her total commitment was to her husband, her dogs, her children — in that order.

"He was enormously conservative. Part of her charm is her unpredictability."

To Fisher, 16½ years after he first became her butler, Kathryn Crosby is still Mrs. Crosby or Madame. "Mrs. Crosby can be very familiar with her butler," he says in the best English butler tradition, "because her butler is never familiar with Mrs. Crosby."

When he toured with her for 34 weeks on the road, she told him, "This is ridiculous, you calling me Mrs. Crosby. Call me Doris." That was the name of the character she was playing and under those circumstances he agreed it would be proper.

The butler's job comes complete with perks and privileges. "Like the Communists," Fishers said, "Mrs. Crosby and I are in a five year contract. Every five years we sit down and she draws up a contract. We never discuss wages, the raises are automatic. She sends us home every year and we have complete medical care. And if she can scrub up and operate on you herself that's all the better. (Mrs. Crosby became a registered nurse after her marriage.)

Fisher has no plans to write about the Crosby family "for three very good reasons — the Crosby children."

—Los Angeles Times Photo

Alan Fisher, an English butler, has worked for over 16 years for the Bing Crosby family, although, according to Fisher, the late Crosby didn't like the idea of having a butler.

San Francisco Chronicle Mon., Aug. 7, 1978

SOCIAL SCENE

By Pat Steger

A SENTIMENTAL EVENING: The Alan Rosenbergs, the Bill Quayles, the Fred Supples and the Jim Ludwigs (with the Richard Swigs) were at the opening Thursday of 4 Girls 4 (Rosemary Clooney, Rose Marie, Helen O'Connell and Margaret Whiting) at the Fairmont.

Harry Crosby and his brother, Nathaniel, were also in the audience. Back from school in England, Harry was with Rosemary Clooney's daughter, Maria, whom he has been dating for a couple of years. Maria will be staying with her mother during the run of the show and Harry will be at the Crosby home in Hillsborough — and close by Maria.

Rosemary is a long-time friend of the Crosby family. She appeared on stage with Bing at his last performance in Brighton, England. "From there I flew back to California, he went on to Spain," said Rosemary. One of her most precious mementos is Bing's pocket watch with his signature engraved on it; Kathryn gave it to her after the funeral.

PLEASE send any material for the journal in ready to print copy - single spaced with one inch margins on each side. This will help enormously in easing the burden of preparing the journals.

Kathryn Crosby in her own right

By Caroline Drewes

IT HAS BEEN 14½ months since the man whose voice you could warm your heart at, died while golfing in Spain; and thus confounded a world that had somehow believed him immortal.

Well, perhaps he is. Bing Crosby is gone, but only in a sense. He left behind his music, his memory and his rather remarkable family.

What about that family, their readjustment? What about Kathryn, the wife who was as unprepared for his death as anyone else, despite the 30 years disparity in their ages? How has she survived this first year alone after two decades shared with Bing, to whom she gave a rare devotion? What does she look for ahead, now; how does she face the prospect of 1979?

With composure, to answer the last query first. With dignity and grace, and also with competence, with the self-found knowledge of what is right for her. Which is Work, and more Work. Disciplined is the word for Kathryn Crosby, to whom work is better than psychotherapy.

Bing's widow has never stopped being exceedingly busy since the mid-October day the bad news came, when she drove her silver Mercedes sports car alone from a San Francisco recording session home to Hillsborough, there to face a sympathetic press with the same serene strength she seems to have maintained ever since.

Almost immediately Kathryn began work on a book, all but completed now, a self-styled "appraisal" of the Crosbys' years together, based on their letters to each other. Alan Fisher, the irrepressible Crosby butler, will tell you how he handled her dismay when two years of correspondence temporarily couldn't be located. "We'll rewrite them, of course, you and I," he told Kathryn. "And we'll do better than Elizabeth Barrett Browning!"

When Christmas 1977 was over, she embarked on a four-month Eastern stage tour, fulfilling a previous commitment to star in "Same Time Next Year." Some people thought it Too Soon. Kathryn says Nathaniel, the only one left at home, told her to go. "He said, 'Mom, it's time for you to do what's best for you. I can take care of myself.' And of course he can."

The truth of the matter is that she always has been busy, a specialist at mastering new professions; training and educating herself as nurse and teacher while rearing her three children, writing an earlier book on Bing's courtship and the first part of their marriage, hosting her own television show, being an actress — at the moment with ACT.

She plans to attend the Crosby Golf Tournament this February, in between rehearsals. "It's only a small commute."

Kathryn — never Kathy; Bing hated that and so does she — is no ordinary woman. Alan Fisher declares in his emphatic British way that she is never satisfied because she's a Sagittarian; so is he. He also says that at their first meeting, when she was seven months pregnant with Nathaniel, now 17, he thought her "the prettiest woman I'd seen, but so theatrical — off the wallpaper. Much later I realized she's one of those rare people. If she's talking to her dogs, her husband, her children, she's totally the same."

Bing's widow always has had public image to consider. A critic once wrote that she had refined the art of image maintenance to perfection, that her replies sometimes seemed pat and rehearsed. The radiant smile, the rapt gaze, the engaging humility, too good to be true? Actually, it is impossible to disbelieve in Kathryn Crosby, given the opportunity to talk with her. Her candor and sincerity seem real. And she can be tough and funny.

This holiday season I spent an hour with Kathryn in the white brick Hillsborough mansion behind the electrically operated black iron gate; an hour she had wrested from a busy schedule that also includes golf (her handicap is 26.) It was the first interview with a local writer since her husband's death. She talked about many things, sitting in Bing's second floor "office," a room with 16th century panelling containing the most prized memorabilia: the 19 gold records, and the Oscar he won for "Going My Way" on the mantle beneath a small crucifix, and the ancient carved words STET FORTUNA DOMUS.

She wore boots and a red silk blouse and a forest green panelled skirt. Outside on the spacious grounds, pink roses were blooming. "I wore this for you," she told the photographer. "I've been wearing nothing but black. Black is a very protective thing. I feel very comfortable in it."

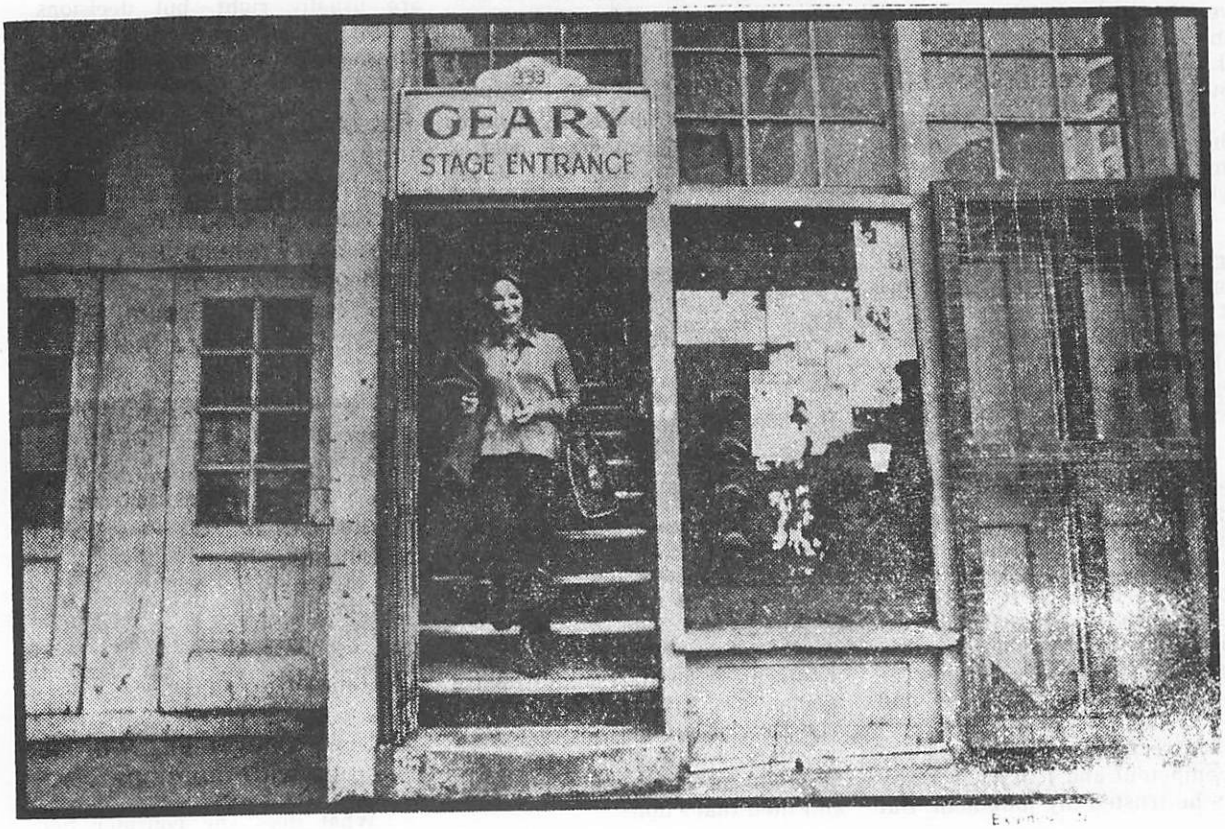
"Life goes on," she said. "You continue with the threads that were there. While my whole identity is linked with that other time, my name, the children I bore, now my life is naturally changing and going forward. Thank God you never finish learning. What I want," in answer to the question, "is to become really competent in my craft. What else do I want to do before I die? Everything." And Kathryn's laughter chimes.

She has been redecorating, moving some of the antique furnishings. "That was the headboard to our bed," she said, pointing across the room. "It had a mark on it where Bing's head rested, and I found that difficult to bear. I had it made into a sofa bed. In here it's different, and I think it's OK."

The big master bedroom has been painted pale apricot, matched from the color of a favorite silk shirt. "I wouldn't have done that to Bing. It was linen white before." In the dressing room beyond is an old fashioned standing scale and on the floor a 55-pound weight lifter's bar. Kathryn exercises daily in the nude.

Examiner/Nicole Bengiveno

Kathryn Crosby in the library of her home in Hillsborough, and leaving by the back entrance of ACT's Geary Theater



Kathryn at her most demure, above, at her 1963 graduation from nursing school,

'You continue with the threads'

In the sweeping hall hangs her favorite portrait of Bing with pipe and hat, and another portrait of the young Kathryn. "It was done when I was first married," she says, a certain pity in her voice. "Look at that little girl, so rigid, with her hair screwed back, trying to look 87. I mean, I wore black nearly all the time and I was trying so hard to be dignified and older. And I was never dignified, and I could never with my fat round face look older, and that was a terrible thing for about 15 years. In the last five or six, I've come to accept it and be rather pleased about the whole thing. I guess you get comfortable in your own skin sooner or later."

Leading the way down the magnificent staircase, once part of Coombe Abbey in Warwickshire and acquired by Bing from his friend William Randolph Hearst, Kathryn curled up on a chair in the library, which is hung with Charles Russell paintings of the West.

"I feel there are so many ways in my life that I'm starting all over again. We did have a very authoritative marriage. Bing had the last word on everything. I had great respect for him. There were two areas where we occasionally got into trouble -- in education, because I am a teacher. I have some ego as far at that's concerned, and in nursing, medical things. I worked very hard to train myself to be competent and I think in many ways he trusted my judgment. But plans for the family, all the logistics, the travel movements, I had nothing to do with those things, ever."

Now? "Harry is doing so splendidly. He's in his second year at the London Academy of Music and Dramatic Arts. I think his life is in good order. He is back home for the holidays with my surprise Christmas present. Well, it's no surprise. I asked for it — a record player for my bedroom.

"Nathaniel is in his last year of high school. He's also qualified in twin engine planes. He's a super human being. He's brilliant mechanically, so he should do well as a pilot. He's dating Maria Ferrer and doing music arrangements with Miguel."

When Kathryn Crosby doesn't want to answer a question, she is silent. Or with skill she slides around it. What about rumors of a rift between Kathryn and her 19-year-old daughter Mary Frances, who was married the day after Thanksgiving in Malibu to Edmund (Ebb) Lottimer? A hint of steel creeps into the velvet of Kathryn's well-modulated voice.

"Mary Frances," says her mother, as though the statement had been prepared, "is married to a very nice young man who adores her and we know they're going to be very happy."

She speaks again of the "new beginning," of the theater as "a chosen family," which means total involvement. "It offers that which a woman has a hard time finding. You have an effort, you work very intensely, and then it's done. And then you undertake another effort and then that's done.

"I'm particularly grateful for work. Women who have been perfect wives and utterly devoted themselves to their husbands and their families to the exclusion of all else, from studies that have been done, come up the very worst when they're widowed, because they're outraged because they are left.

"Well, I'm outraged that I'm left. I'm a failure because I didn't save Bing, because I wasn't there and I couldn't prevent this inevitable happening. But I have my work. And I had plans that had already been signed for, so that gave me a coasting time. You know that decisions made before a great trauma are usually right, but decisions made after a large change in your life can often be absolute follies. If you go on with things that have started before, chances are you will be all right."

Friends? Enemies? "Oh, I'm finding that I have had many more close friends than I knew. I've been terribly gratified by the consideration shown me by people who were *our* friends, by which I really mean Bing's friends. They have accepted me and shown that I'm really OK.

"Oh I always knew I was OK, but I always knew I was an actress, which is weird or a little funny, and I never went to organization meetings. I preferred to struggle at surgery when I could do that. There are many jobs that have to be filled that are filled by women in the community, and they're tough jobs. They mean a terrific effort, something that must be done and something I haven't done

"The things I have done I call greedy things. I love them. They get you closer to life, closer to people."

What does she consider her

major strengths? "Probably the same as my major weaknesses," she answered. "I think I'm bullheaded. I think I don't know when to quit. I think that I love very seldom and very deeply, and that I can't give it up, I can't give up love. I'm lucky because I have Bing's music, I have Bing's children, and I have the love of Bing's friends, as you see.

"And I have some of his work to do: The book I'm writing with Lee McGrath, who's in New York. She and I were in high school together, we're very close friends. Our work together is quite right. And I trust her. Doing the book this past year has been very good, because toward the last you give up the rage and you remember the joy. And you make an appraisal that it was a very good round, our time together. And maybe my weaknesses or my strengths were what he wanted.

"I kind of ask the question, 'how did I get him?' I mean, everybody loved him, everybody wanted him. And maybe he just needed a bullheaded Texan to devil his days. Remarriage? A fair question. But I've had such a marriage. I think I married the most exciting man in the world, and I felt that until the last. I'm not sure people can get that kind of tingle for 20 years with normal human beings. He was a god, you know. He was an adorable man.

"I suspect I'm very protective about Bing. Oh yes, he had faults, which I will go into in several thousand pages, but he had so many good things. He forgave my faults, mostly. What he didn't forgive was my love of theater, and yet that's what's saved my life now."

'I'm not sure people can get that kind of tingle for 20 years with normal human beings'

A buzz from the intercom interrupts Kathryn. Gracefully she refuses a dinner invitation. "They both smoke," she explains, returning to her seat. "And I am allergic to tobacco. I had pneumonia every year for four years and wondered why. Then I had the tests. Now I have a shot of serum every week. The first thing you lose is your manners; I don't really explain any more. I don't object to people smoking; I'm just sorry I'm physically unable to handle the smoke. Mostly I just don't go to dinner parties."

She wears no rings. "I used to wear my own wedding ring and Bing's mother's. They were stolen in London two weeks before Bing died."

Kathryn appeared in ACT's seventh annual Christmas show, presented in conjunction with the San Francisco Commission on the Aging, when she sang a new Christmas song by Edward Blair. She hosted Bing's annual show at Laguna Honda. "I can't get through 'White Christmas' yet, but I could be there." Christmas Eve, 40 of Kathryn's relatives from Texas were with her for dinner in Hillsborough, "all my aunts and uncles and cousins, a year-and-a-half-old grandniece and my 80-year-old daddy from West Columbia, my town."

Tonight is New Year's Eve. Leave it to Alan Fisher to describe his employer's plans. "Mrs. Crosby says, 'Leave it to the boys from Iowa. New Year's Eve is strictly for amateurs.' So we'll just all have a bowl of cornflakes and go to bed early."

S.F. Sunday Examiner & Chronicle Dec. 31, 1978

1500

WGMF AM RADIO
Watkins Glen, N.Y. 14891
Tel 607·535·2779

JACK OVERBECK is pictured with a portion of his record collection which includes many albums by the late Bing Crosby. Many of the records will be featured in a special three-part "51 Years With Bing" presentation on WGMF Radio, beginning this Sunday, October 22. The following parts will be presented during November and December. Also contributing to the program is Edward Clute of Watkins Glen.

OCTOBER 1978

Reader's
Magazine

The Monthly Midwest Musical Magazine of the Twin Cities Reader

We remember Bing Crosby

Jazz

See next page for an article authored by Arne Fogel, a member of Club Crosby who resides in Minneapolis.

Bing Crosby: one year gone

by Arne Fogel

You sing into a little hole year after year, and then you die

Those were Bing Crosby's words in a pleasant little film entitled *The Big Broadcast of 1932*. It was a musical about the early excitement of the brand new big radio network stars and shows, and it served as Bing's feature film debut in a starring role.

The line was a pretty laughable piece of movie philosophy even by 1932 standards. In retrospect, however, the line becomes much more poignant: it's a nugget prediction of the longevity of the (then new) network radio concept. And much more, it is a young musical phenomenon accurately predicting his own career pattern for the next 45 years. But at the time, it was just a line in a movie script.

To seriously consider making mass media music for an entire lifetime would have been inconceivable for Bing Crosby in 1932. As the very first mass media pop star, he had no role model. Although he admired the work of Jolson and several jazz performers, there was no "grand eminence of pop music" before Crosby came along. But then came the chain reaction: Sinatra, Presley, The Beatles, etc. Bing was the first to learn that a phenomenon *can* endure, providing he is talented, innovative and inspiring.

Innovative? Inspiring? Bing Crosby? He remains one of the most well known figures in the history of American entertainment, but most think of him today as the "Mr. Show-biz" type; a clever and humorous entertainer who also happened to sing pleasantly. But in fact, the stylistic contributions of Bing Crosby to the world of popular music are so overwhelming as to be almost invisible to those who aren't old enough to directly remember the changes.

The surest way to gauge the influence of any musical artist is to examine the work of those who came prior to his appearance on the scene, and examine the stylistic influence upon those who came after. Check the recordings; hear for yourself. Before the late 1920s, a "popular singer" still meant one who was classically trained. If the listener didn't care for opera, he could listen to stage-trained belters like Jolson and Irving Kaufman. A fad of the day was the stilted whining tenor of such singers as Gene Austin and Rudy Vallee. Worst of all, the leading orchestras featured "studio vocalists" on all of their records. Most of these singers are quite unbearable today, and none other than Jolson were really taken seriously at the time. Much less accessible to the public at large were the great blues singers like Bessie Smith. Louis Armstrong had barely begun to sing on disc at this time; he was mainly focusing on his instrumental career.

In these pre-network radio times, a singer had no chance to develop a public personality. No talking pictures either...just those scratchy, acoustically recorded discs for which a Caruso or Jolson was needed for maximum bombastic effect. As a result, the big guns of popular music in the '20s were the dance bands. None was bigger than Paul Whiteman. Whiteman had pretensions of "high art" for his music, and the quality of his music depreciated with every new "arty" touch. Possibly sensing that the public

Der Bingle

was tiring of his overblown arrangements, Whiteman began to hire some real jazz talent in 1926; such youngsters as Bix Beiderbecke, Jimmy and Tommy Dorsey, Joe Venuti, Eddie Lang, Matty Malneck, Frankie Trumbauer and arranger Bill Chalis. Thrust into this company was Whiteman's new vocal trio, "Rhythm Boys," featuring a young jazz fiend named Crosby.

Crosby didn't scream like Jolson, he didn't whine like Vallee. He was certainly influenced by Jolson's sense of drama, but to this he added a new element: musicianship. He was infected by the jazz spirit of the Whiteman company and after four years of close association, he could scat out a Venuti chorus note for note with Lang's guitar. He could also handle rhythm songs in an instinctive light-hearted way. He could improvise. Even the torchiest Crosby ballad was an interpretation, rather than the usual bland vocalizations of the era. There were also the Crosby "gimmicks:" the whistling, the boo-boo-boo's and the smoky, throaty voice were as unique and attractive to the listeners of 1931 as were the "yeah, yeah, yeahs" of a later generation.

Enter the microphone, the "little hole," the passageway to all of the wonderful new gadgets that would change the world: radio, electrically recorded discs, talking pictures The innovative young vocalist seemed to have a genius for mass media intimacy. The end product was the first phenomenon of the airwaves: Bing. He became the inspiration for everyone that came after (including Sinatra), for the next 30 years.

A few facts: at the peak of Crosby's career, he was the number one film star, largest selling recording artist, and most popular radio singer in the world. And although his movie career waned with the number of parts available to an aging crooner, he never stopped selling records. More than 509 million Bing Crosby records have been sold; more than any other recording artist in history with the exception of Elvis Presley. And when one considers the fact that records in the '30s and '40s sold only a fraction of the amount that they totalled in later years, it further magnifies Crosby's achievement.

In recent years, such jazz and pop critics as Nat Hentoff, Leonard Feather and Henry Pleasants have written with great admiration of Crosby's art. But despite his popularity, the general public is less aware of his musical contribution than they are of flashier artists like Sinatra. The reason for this lies in the Crosby persona. It's easy to overlook the artistic attributes of one so unassuming, so casual, so "regular." There has never been anything esoteric or even "flashy" about Crosby. From the mid '50s on, he seemed to be deliberately shunting his pop-vocalist roots and assuming the identity of an orange juice salesman and a Christmas entertainer.

It was almost as if he really wanted the public to forget that he had been an important force in contemporary music. When he finally decided, in 1975, to resume a vigorous recording schedule, and to make personal appearances, he was greeted with love, new hit songs and standing room only audiences. It seems that a prototype pop superstar just can't lose his hold on the public, in spite of image problems.

But after all, quality endures. Art endures. Image doesn't matter in the long run. In 1962, as a junior high student, I remember being caught in the act of browsing through the Bing Crosby section of a local record store. The wise-guy classmate who caught me gave me the horse-laugh; after all, he was hip enough to be checking out the newest Fabian release. Now, 16 years later, try to find the newest disc by Fabian (or any of thousands of others). The Crosby records are available in abundance. They are his principal legacy. And as the legacy of the most popular, prolific and innovative pop singer of he first half of the century, the Crosby records will be available for some time to come.

BOOKS AND PERIODICALS

That's Hollywood, Vol. 3 - George Carpozi Jr. - $1.95 - Manor Books, Inc. - 432 Park Ave. So., N.Y. 10016 (cover picture plus a chapter and picture of Bing in book)

Bing Crosby: A Lifetime of Music - Laurence J. Zwisohn - Palm Tree Library - see insert for details on ordering this book.

Close-Ups - edited by Danny Peary - $8.95 - Workman Publishing Co., 1 West 39 St., N.Y. 10018 (includes 3 page chapter on Bing with pictures - the article's author is Marsha Hunt)

"American Classic Screen" - Nov./Dec.1978, Vol. 3, No. 2 - $1.50 - cover reproduction of painting of Bing from 30's and an article by Bob DeFlores (with photos) entitled "A Day With Bing." Address is 7800 Conser Place, Shawnee-Mission, Kansas 66204.

See also: page 63 for listing of golf articles.

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Editor's note

(In October, a luncheon was arranged in downtown Tacoma, Washington, Bing's birthplace, by Ken Twiss, President of the Bing Crosby Historical Society so that some of our members could meet a person who was instrumental in helping get Bing's career off the ground. Mr. McMurtrie was a longtime program producer in early radio and later, especially with CBS. Ken's guests were Gordon Wall of South Australia, Bill Osborn of Seattle and Vern Taylor of Portland, Oregon.

Vern has sent us a longish account of that luncheon, reporting it almost verbatim, as it happened. He has wisely allowed McMurtrie to speak for himself as his memories occurred to him in an almost stream-of-consciousness narrative. It makes interesting reading, and a few important hitherto publicly known facts are brought to light--just for us in BINGANG.)

Here are excerpts...)

BURT McMURTRIE OF TACOMA, WASHINGTON (One of Bing Crosby's Early Radio Producers)
c. by VERNON WESLEY TAYLOR

Consider the following quotation from Budd White's liner notes which appeared on a Bing Crosby LP record around twenty-five years ago:

> ...Americans in general approve of Bing Crosby --almost in the same affectionate way that parents approve of their pride-and-joy. They smile indulgently at his loud clothes; they chuckle at his racy, spontaneously imaginative vocabulary, or at what Bob Hope is currently calling him; they make good-natured jokes about his horses and golf. They have a whole-hearted liking for him not only as a personage but as a person. The popularity of his singing style needs neither analysis nor comment, so universal and so lasting has been its appeal..."
>
> (DRIFTIN & DREAMING, Decca LP 8268)

But long before this--very long before--some of Bing's antics came across a mite differently, even if his singing was already thought of as a wonder on the ear.

Recently a small group of people like you, affecianados of the Crosby mystique, were rather fortunate to be able to sit down to eat with a person actually seminal to the singer's career; in on the ground floor, as it were: Bing was just one more beginner (and a brash one at that) struggling to make it.

Why not join us, our lunch is just being served...

We are here today to meet one of radio's behind-the-scenes working pioneers, a network producer of some of Bing's earliest radio. Hovering around, making sure everything is going just right is the lady who owns this beautiful restaurant, Mama La Moyne's. We are on the top floor of Tacoma's Old City Hall (no longer used for that, but nowadays a galleria of smart small shops and boutiques.) The view through the arched windows is miles of inland sea and waterfront docks. All of us are gathered around a white-clothed table with fresh flowers on it. The room is unusually comfortable, quiet and unhurried; just the place for reminiscing...

Ken has asked us not to 'gang up' on the handsome old gentleman nor even push him very much. Everyone agrees. Mr. McMurtrie is also a gentle man but clearly shows he is not likely to tolerate too much pressure from the likes of us. Throughout what follows, you will discover how hard we tried to let him do the talking.

The man we have come to see and listen to is now in his very late seventies. He is a little slower and probably more delicate (if that is the word) than he used to be. Still, he appears to

be a no-nonsense rugged individual. It would be that bulldog jaw, because his visage is powerful, yet his eyes are intelligent, alert and twinkling. He carefully but quickly appraises all of us, then drops his gaze to the silverware before him, touching it with his thick fingers. He patiently awaits our interrogations.

Mama La Moyne's pretty waitress brings our salads...

GORDON: Burt, that is a very handsome watch you are wearing.

BURT: (Holding up his arm) Thank you; a little gift from Whiteman. My birthday, 1930.

GORDON: Are you a little older than Bing?

BURT: I believe so. Not much; three or four years.

VERN: Now, Bert... You were Crosby's Woodbury Show producer?

BURT: Yes, but I go back before that show. Got my start in bigtime radio when Deke Aylesworth hired me to work on a Lucky Strike program. Deke was president of NBC. Two old pals of mine, Phil Carlin and Graham McNamee introduced us.

BILL: Graham McNamee, the announcer? (Burt nods.) That wasn't the Lucky Strike Hit Parade, though, was it?

BURT: No, no. That came along much later. I didn't work on that. Mr. Paley of CBS had signed Paul Whiteman to do a series for his network a little after that and he asked me to work on it. That is when I first worked for CBS.

GORDON: He'd heard this Lucky Strike show and asked to see you?

BURT: Him or somebody that worked for him... He was going to give Whiteman nine thousand a week for him and his orchestra. A big score in those days for a broadcast. Old Gold was willing to pick up the tab. Anyway, Mr. Paley wanted to know if I might be willing to write it as well as produce.

GORDON: Was Bing on that show? That goes back before his original feature show, doesn't it?

BURT: Yes, Bing was on that series. He was one of the roster of singers, but he soloed sometimes, too. He was already noticed by the people who went to the theaters to see the Whiteman band. (He has barely touched his salad.)

VERN: Eat your sald, Burt, before it gets cold. (All laugh politely.)

BURT: But, you know, I remember Bing best when he began on the

Woodbury slots. Morton Downey took off pretty suddenly for NBC. We were in a kind of fix. We picked up several phonograph records of the young men who were selling pretty good. Mr. Paley joined us in one of the control booths to listen to them.

VERN: Was that the way it was? I heard Paley happened to hear Bing's record of "I Surrender Dear" while he was on his way to England.

BURT: No, no, that was earlier. They had Crosby on a little sustainer when Downey took off. I mean, Bing was already working in New York at the time. Anyway, Mr. Paley was impressed enough to have us sign Bing up for the old Downey show.

BILL: The Woodbury Show, you mean?

BURT: Went to work with Dick Niles on the scripts right away. Bing and I both knew he would not come across like Morton Downey. Even had to worry about some of the songs. Not much to change but enough so that Bing's delivery with Niles, the announcer, would be more lifelike. Bing read very well. Quick eye, too. Actually, I have always believed Crosby was one of the very best readers there was in the business.

BILL: Tell me, Burt, was there much trouble with Bing and the bottle? We know so little about the Woodbury period.

BURT: Don't recall there was. Oh, everybody--well, just about everybody had their little problems, but there was seldom any very serious situations.

BILL: Well, I bring that up only because Bing admitted many times through the years that the bottle occasionally fell over on him. (Waitress places a hot open-face shrimp sandwich before Burt, pats him on the shoulder solicitously)

WAITRESS: Now stop talking a minute and try this. It's good. (Burt smiles at her warmly, begins to pick at the sandwich.)

VERN: You worked as a program-manager and producer for CBS, so you were busy with other shows and other people besides Bing, then?

BURT: Oh yes. Getting back to the Paul Whiteman Old Gold Show, I remember we decided to have Ferde Grofé to work us up a fresh arrangement of Rhapsody in Blue. You see, I had finally managed to get George Gershwin to allow us to use it as our main theme---had to go downtown to where he was working--and Ferde did a fine score. Have any of you ever heard of the Dixie Network? Well, that was our name for a string of our stations through the deep south. Our affiliates down in there had to have everything everybody

had plus some special shows just for them. Some of our untried stuff was first run over the old Dixie Network. Andre Kostelanetz--his Russian accent was even worse in those days, terrible--did some of his earliest work on the Dixie. I recall we fixed him up with a 14-piece orchestra, found him a little lady with a beautiful, flexible voice, name of Adele Vasa, then I hired the comedy team of Stoopnagle & Budd for the comedy interludes. General Motors picked up the bill. Too bad they did not have transcribers in those days. Everybody went for that one.

GORDON: (To Ken) Are we tiring him, do you think?

KEN: A little perhaps, but he'll stop when he wants to.

VERN: Sounds easy, Burt, the way you describe it.

BURT: Sometimes it was a little tough, but most the time it was easy. We all had a helluva time. (Smiles) A helluva time.

GORDON: How was it, to work with Bing?

BURT: Oh, Bing was never any trouble. Little things, sometimes, just like anybody might be. Perfectly natural to want things your own way. And then, remember he was becoming a popular singer, and he worried about how he would always come across with his audience.

BILL: Image.

BURT: Well, they didn't call it that then, of course. I can remember the very first time I asked Bing to sing a religious number, he absolutely refused. I told him... Bing, this is more than a religious number. I want you to do it on the Christmas show; you will do a great job; it will be wonderful. But he backed off, claimed his audience wouldn't understand him singing that type of song. So I had to remind him of the promise he made to me in the beginning, that he would always do whatever I asked--at least to see how it might go. And he grumbled a little more, then agreed to try it. (Burt's gaze becomes withdrawn while his gruff voice colors with warmer tones. His recall grows strong, very personal.) So, without telling him, I brought in four violinists and planted them in the orchestra. Four extra violins! He hated it, hated the whole idea. I can still see him there. His back is to the musicians, he is gazing out past his big old boxmike when the music comes up then under. He closes his eyes and starts in...
(Burt's eyes suddenly fill with tears. He shakes his head, smiles around the table.)

Bing sang Silent Night there for the very first time, all

by himself. He sang it like nobody--I mean nobody--had ever sung it before. And all of us watching him stood stone still. It was unbelievable. So moving. Bing shouldn't have worried about it. Everything went off beautifully, and even before we left the air, the telephones started ringing.

BILL: (After a pause) Must have been great to be there.

BURT: But you see, it was like I have said, Bing could be a bad boy sometimes. He could screw things up when he didn't give a damn. Then he would do something like sing that first religious number and all was forgiven.
(A young lady walks up to the table and asks Burt when he plans to resume his old radio program. She smiles, kisses his cheek; she knows he is fully retired. Burt holds up one of the two canes he uses and promises to go back on his show just as soon as he can throw the canes away. She is not put off by his mock-serious frown. Another kiss on his cheek and she departs.)

GORDON: Have you and Bing remained friends through the years?

BURT: Always. After I retired from that rat-race and came home here to Tacoma, Crosby sometimes visited me. There was one time. He'd just returned from France, just after Dixie had passed away. He had come up to see some sports event, a game, I think it was, in Seattle. It was on a Sunday. We did a little interview thing right in my living-room.

VERN: Getting back to the early days, did you know Bing as far back as the Cocoanut Grove? Or even earlier?

BURT: (Chuckles) Well, Bing and I did not know each other here in Tacoma, if that's what you are driving at, but, yes, I knew Bing or about him right after he left the old Grove.
(Looks around at the others.)
Anybody here know how it was that Bing left the old Grove?

VERN: It was a matter of asking for a raise, wasn't it?

BURT: (Looks toward Ken.) I don't know... That one is still not generally known...

VERN: Go ahead, tell us, Burt. What was it?

BURT: (Considers) Oh, I can't see what difference it makes anymore...Might have happened to anyone who is a little nervous.

VERN: Bing, nervous?

BURT: Don't forget that was always a professional bunch out there at those little tables. Picture and radio people. Stars,

other singers; big directors. Most of them worked in pictures.

GORDON: So what happened? What on earth did poor old Bing do?

BURT: He vomited. He vomited on the stage.
(Every eye rivets on Burt.)
Now I don't know whether he had a couple of belts just before or not. Over the years I've heard it both ways. But he came out for the start of a song, stood a moment waiting for his musical cue. He opened his mouth and started singing, but instead of music--

GORDON: (Incredulous) I can't believe it!

BILL: My God!

BURT: He really did. All down his front, even his shoes, I heard.

VERN: What happened after that?

BURT: They got him back inside the curtains and the orchestra started over again and went through without a vocal.

GORDON: Poor Bing.

BURT: I heard this story right after it happened but no one let it out. In those days it could have hurt his career. Even today, it wouldn't do anyone any good. (Smiles.) But, you know, that sort of thing goes on all the time. I don't suppose there is one single performer that has not had his terrible moment or two onstage. Remember, I told you that the Cocoanut Grove always had a tough audience. Bound to make anybody at least a little nervous. Also, don't forget that this was just months after Bing began soloing.
(Pauses.)
Anyway, Bing left the Grove that night and did not return for seventeen years. By the time he came back, everything had changed. He was a big star, the club was no longer the great popular place to go--

VERN: Well, Burt, what about that film short "Starnight At The Cocoanut Grove"? Wasn't that a few years later?

BURT: The one where Bing appears with Mary Pickford and sings one song? That was made at the MGM studios, not at the Grove.

BILL: (Following a polite pause.) How long have you been back in Tacoma this last time?

BURT: Not long. I moved back up from Palm Springs when I quit my last job. Just figured I wanted to get back home and

stay. Like it here best of all... That was a pretty good job, too. Universal Studios. They told me there I was one of the few left who could tell the whole story about old radio.

KEN: Burt got his start here, too, but it was in newspapers.

BURT: (Laughs) Sure did. Sold them over at the depot for two cents apiece. But Ken is right. Began with the old Tacoma Sun as a young reporter. After that I went east, landed another reporter-job with the Pittsburgh Press--after I lied about my age. When the Scripps-Howard chain took that over they not only kept me on but let me do a column. I called it 'It Seems To Me'. Had a pretty good following.

KEN: It was through them you went into radio, wasn't it?

BURT: That's right. Scripps-Howard owned WCAE in Pitts. They gave me a crack at being the station-manager, even though I had never done anything in radio. But who had? No big deal. I was still able to do my column.

VERN: You did both jobs at the same time?

BURT: Didn't know a damn thing about music either, but I had to write about it in my column as well as set up the production end at the station. (Laughs.) It worked out, too.

KEN: The Tacoma Tribune came out with a nice article on Burt in August. Everybody here will have to get copies.

VERN: Say, can we hold off a minute or two? I want to get some pictures.

BURT: Of my mug?
(Vern stands, snaps several pictures.)
Hope I didn't break your lens.

BILL: Who were some of the others you knew and worked with?

BURT: Oh well, there's many. Let me see... I knew Jolson pretty well. Dick Powell did a lot of radio work. Perry Como, when he was still with Ted Weems. Other orchestra-people were the Lombardo's first group, Ted Fio Rito (if I remember right, I think his real name was Vince Valsante, and had an orchestra under that name for a while.) Raymond Paige... Kay Thompson was all energy in the beginning... Way back, there was little Mary Garden. I remember I met her in Italy where I'd gone, figuring I could learn something about music---for my column--she kindly provided me with a letter of introduction that opened a few doors.

VERN: You got around.

KEN: (As though prompting) Burt, what about William Randolph Hearst?

BURT: Ah yes. Well, one night he and Marion Davies came into our studio, She was lost inside a great big fur coat; about all you could see were her eyes. Anyway, Hearst had a speech he was going to read over the air. It was a speech against Franklin Roosevelt who was running the first time then. Mr. Hearst wanted to tell the country how it was going to suffer if FDR got to be president. It was kind of foolish of him in retrospect but he was concerned. So he came in to do it, and it was my job to acquaint him with how to do it. I showed him where to stand before a little podium, how to read my hand-signals. And I told him that he only had about a twelve-minute slot, and since I knew he read pretty slow I suggested he try to speed it up just a little. We went over his speech; it was eight full pages. I showed where he might skim here and there. When we got the light, I gave Mr. Hearst my starting-cue and off he went, very slow and ponderous. He was a big man in several different ways and nothing, I guess, ever ruffled him, but by the time half the slot was used up, he was still on about page two. I started getting desperate, flashing my hand-signals, shaking my head. It did no good, he just droned away about bad old Roosevelt. I was in agony.
(Laughs softly to himself.)
I whispered, "Mr. Hearst, Mr. Hearst!" but he only rolled on. Our time was nearly up. I put my mouth up next to his ear and practically shrieked, "Hurry!" Then I yanked away all the pages of his speech that were left except the last one. But that old boy finished up without one hitch, and he was done when I drew my finger across my throat... Later, as he was putting on his coat, he looked me sternly in the eye and said, "Son, let that be a little lesson to you. Never tell a man how to run his business."

GORDON: A great story... Now may I ask about Bing's first wife? You knew her?

BURT: She was a warm, down-to-earth kind of woman, but she was shy and timid around strangers. I often think she must have detested all the fol-de-rall of show business and was glad to be able to settle down and raise her family.

GORDON: Did you know her very well?

BURT: Know her? She was one of my closest friends, she and Bing both. I attended their wedding. They made a cute couple. They looked so happy.
(Pauses.)
You know, hard as it is to realize it today, they were bone poor; didn't have a dime. They say Bing spent it as fast as he got it, but I don't believe he had much to spend in those days.
(Waitress finally removes barely touched plates.)
They didn't even have a decent place to live. Sue Carol--

(Glances at Ken)
Was that Sue Carol? Anyway, she loaned them her house for a couple of months. Now that it is on my mind I might as well tell you something about these two in those early years: Bing's head began to swell about as soon as he began to make it big. His first movies, the great records, the radio-show. All of a sudden, as far as Dixie was concerned, he had whole new set of values. She did not go for that. She had no pretensions of any kind herself and it irked her when Bing began running around with the rich, important people who always seem to be around entertainers. He hung out more and more with them instead of his old friends. There was one time, when the Whiteman guys were in town on one of their tours, and a lot of them were invited out to the Crosby's for the evening. Well, old Bing didn't get home that night, so Dixie did all the hosting, They had their dinner, then sat around talking about the good old days. She made the apologies--all evening long, waiting for Bing to show up.
She let him have it good after that. Really put him in his place. What did he mean by standing all his old pals up. Who did he think he was? She called him a 'hob-knobber'. Used some of her Deep-South words on him, of which she knew a few, believe me. I can't remember now who told me about it, probably Bing himself. 'You really have got yourself up in the air', she told him, 'Do you really imagine those big-shots give a tinker's dam about you--personally? Why, all they want from you is what they expect from any other trained seal. They want you to stand up and burp for them.'
(Silence all around.)
But Bing was a good learner. He got over it pretty fast. She was very good for him in those first years; he often admitted it. Your average garden-variety of movie star would not have stood still for that one minute; he'd have closed the door behind him with a loud bang. I always felt Bing was a lot of special--very special--things most of us never learn to be. He could dish it out and when it came to taking it, he took it, and was always glad for it later. He was a good husband and father, though he had tough standards, and he was a deeply-convinced religious man. Most of all that guy had a strong sense of right and wrong. Really, that was the way Dixie was, too. I suppose today that would be considered old-fashioned.

BILL: (Sighs, shaking his head.) Not easy thinking these things about Bing.

BURT: Why? (Looks at each of us.)
Well... Don't misunderstand me, I loved the man deeply, and I mean this, truly, yet he was capable of doing stupid things. He was always the first to admit it. It doesn't do Bing or Dixie any credit to believe either one of them wasn't very human, nor that they were not pretty much like everybody else. If you want my personal opinion, I wouldn't

want Bing any other way. Even his music seems to be better for his being just an ordinary kind of person. Mind you, I do not think he was just plain old Harry L. Crosby who was born here in Tacoma and grew up over east of the mountains in Spokane. Hell's Bells! Why no one in this wide world ever did nor ever will sing so beautifully. In that he was Superman.

VERN: (Breaking the ice) Say, Mr. McMurtrie, old friend, you wouldn't happen to have any of those Old Gold or Woodbury shows we have been talking about, now would you?

BURT: Why, no. How could I possibly have?

VERN: Transcriptions?

BURT: Why you ought to know they weren't in use that early.

VERN: Then what about that very first broadcast of Bing's, where Harry Von Zell was the announcer...1931...

BURT: I don't know anything about it. They did have lathe-cutters at that time, but they were awkward things. Maybe Bing had them cut his first show, or what they could get of it.

GORDON: Do you remember how many of those Woodbury Shows were made with Bing?

BURT: Fifty-two.

BILL: How on earth can you recall that exact figure after all these years?

BURT: What do you mean 'all these years'? It's not all that long ago! Why don't you ask me how many Old Gold shows we made?

BILL: How many?

BURT: Don't remember.
(Laughter.)
Though I do remember we made just fifty of them when we all went out to Hollywood for Paul Whiteman's picture 'King of Jazz' to be filmed. Fifty.

KEN: (Looking at his watch) Maybe we should call it a day. Burt, I think you are beginning to slow down. Aren't you getting tired?

BURT: He's always worrying about me. I'm not very tired.

VERN: Let me ask one final question: Burt, you made a taping here in Tacoma recently. Wasn't it for Metromedia? Any idea when they will bring that out?

BURT: Metromedia?

KEN: They haven't said when that will come out.
(Stands)
Burt, do you realize we have been here around two hours?

BURT: (Chuckles) Yes, I do, because I believe something has gone to sleep.
(Positions his canes while Ken pulls him away from the table.)
And I don't think it's a leg either!
(All gather around him.)

BILL: It has been great getting to know you, Burt.

GORDON: I should say so...

VERN: I agree...

BURT: Thank you, thank you... I've enjoyed it...
(Group walks toward doorway, all talking at once, while Mama La Moyne watches from near the table, saying goodbye. Voices heard beyond doorway:

....Just great, Burt.
....Maybe we can all get together again sometime...
....Sure, soon...
....Imagine all down his front and even his shoes...
.....

(Added Note)

Mr. McMurtrie has spent almost all of the past five years in the hospital. Besides enduring three strokes, which have affected his vision and hearing and have left his legs partly paralyzed, he now suffers from diabetes and must adhere to a strict and somewhat dull diet. However, his spirit is wonderfully optimistic. Some of us believe that but for his attitude and his tenacious will he would be dead. He is a tough, grand old man. The pity is none of us knew about him all these years. He holds an important place in the career of Bing Crosby, and one of the last links with the past in the life of the great singer and entertainer we love so much.

If any readers would care to write him, send your letters in care of Ken Twiss, Bing Crosby Historical Society, 6814 South 'Gee' Street, Tacoma, Washington, Zip 98408.

Library to display Crosby memorabilia

Tacoma-born Bing Crosby will be honored with a special exhibit of Crosby sheet music, album covers and other memorabilia Monday through Nov. 9 in the Tacoma Public Library.

The display is in memory of Crosby's death, Oct. 14, 1977.

Pierce County commissioners plan to pass a Crosby resolution at their Oct. 10 meeting, and Tacoma Mayor Mike Parker will issue a Crosby proclamation Oct. 13.

THE EXHIBIT will consist of approximately 20 pieces of sheet music that were introduced by Crosby, about 20 album covers from 1934 to the late 1950s, a selection of records donated to the library in 1951 by Kenneth Twiss, a signed photograph of Crosby and assorted documents of Crosby memorabilia.

Twiss, who donated his record collection to the library, has incorporated as a Tacoma organization, "The Bing Crosby Memorial Society."

He is president of the organization. Arleigh Jones, a trust officer of the Seattle First National Bank's Tacoma office, is treasurer, and Quentin Rinehart, office manager for the Children's Industrial Home, is secretary.

Twiss, 66, who lives at 6814 S. G. St., is a retired chef.

* * * * * * * *

EARLIER, he tried to arouse interest in obtaining the Bing Crosby birthplace at 1112 N. J St. But he learned that the present owners, the Morry Abbott family, have lived there about 30 years and have no interest in selling their home as a "Crosby museum."

Twiss now plans, through his society, to obtain another building to house items relating to Bing Crosby.

The society, however, has not yet obtained approval as a non-profit corporation from the Internal Revenue Service.

Among the Crosby memorabilia owned by Twiss are copies of the "Bingville Bugle," from which Crosby got his name of Bing.

The Bingville Bugle was a page of cartoons and stories published by the Spokane Spokesman Review between 1907 and 1911.

Crosby, who left Tacoma at an early age, was reared in Spokane, and the feature was a particular favorite of his.

The News Tribune Tacoma, Fri., Oct. 6, 1978

Friday in the TNT

DER BINGLE — The late Bing Crosby, Tacoma-born, will be honored with a special exhibit of memorabilia Oct. 9 through Nov. 9 in the Fireplace Room of the Tacoma Public Library. Crosby died a year ago this month. Page A-9.

The News Tribune Tacoma, Sat., Oct. 14, 1978

Staff photos

DER BINGLE

those great World War II songs

Bing

If you have been mentally transported back to a particular place in time when you heard a certain refrain, you will appreciate the nostalgia evoked by the collection of Bing Crosby memorabilia at the Tacoma Public Library.

The exhibit will be there until Nov. 9, but now is as good a time as any for Crosby fans to pay their respects to the Tacoma-born crooner. Today is the first anniversary of his death.

There really isn't a lot to see, however. And the collection appears even smaller because of the large size of the otherwise-empty room in which it is displayed.

There are two small glass showcases, one containing a record and a number of album covers and the other displaying books about Crosby and a letter from the governor to Kenneth Twiss, who owns the collection and loaned it to the library. He has organized The Bing Crosby Memorial Society and hopes eventually to found a Crosby museum.

SPACED AROUND the walls of the room are framed copies of sheet music, and it is amazing how the years melt away in memory as some of the old tunes are recalled.

Has it really been 34 years since "Swinging on a Star" became popular?

And how long has it been since you heard "Mairzy Doats?" (If the words sound queer and funny to your ear, a little bit jumbled and jivey, say mares eat oats and does eat oats and little lambs eat ivy.) By the mid-1940s, most everybody was singing that one.

Going back a bit further was "It Must Be True," which boasted of having a uke arrangement with the music when it was published in 1930. Or don't you remember the ukulele craze of that era?

One of Crosby's favorites with the ukulele fanciers was his "Sweet Leilani," but the music publishers must have felt the public would have trouble with the pronunciation, because they added parenthetically, Lay-lah-nee, when they printed the music in 1937.

And remember "Poinciana," which was published in 1936 and again in 1943?

And from the war years came "Ac-Cent-Tchu-Ate the Positive," published in 1944.

Want to test your memory further? See if you can remember the dates of these oldies:

"I Only Want a Buddy, not a Sweetheart," "June in January," "One, Two Button Your Shoe," "An Apple for the Teacher," "Moonlight Becomes You," "Sunday, Monday or Always" and "Paper Doll."

Give up?

THE DATES, Crosby fans say, in the order the songs are listed, are 1932, 1934, 1936, 1939, and the last two both in 1943.

If you came close to the right years on most of those, you're dating yourself.

But if you can hum a few bars, you may want to dust off that old ukulele.

A BRIEF HISTORY OF THE BING CROSBY HISTORICAL SOCIETY

Early in the Fall of 1977, Ken Twiss, a long-time fan and collector of Bing Crosby recordings, met with several friends to create the BING CROSBY HISTORICAL SOCIETY in Tacoma, Washington, Bing's birthplace. His intent was to form a group that would build a permanent headquarters in Tacoma to acquire the birthplace of Mr. Crosby, which still stands across the street from the church where he was christened. Plans included a public display of Crosby memorabilia, annual music and film festivals and observances of Bing Crosby's contributions to the world of entertainment. Although it was regrettably learned that the Crosby home is not available, plans were nonetheless implemented to make ready for acquiring the home sometime in the future.

On October 14, 1977, the course of the society's own future was changed drastically when, following his hugely successful appearances in England, Bing Crosby suddenly died on a golf course in Spain.

Now a memorial society in everything but name, the group met to re-examine their future plans. It was felt that the most fitting tribute to Bing's memory would be to continue the efforts to make Tacoma a place where Bing's admirers throughout the world would look to for recordings, photographs, films, books and other information about the man who has been described as the greatest entertainer in the history of popular music in America.

The BING CROSBY HISTORICAL SOCIETY was registered as a domestic corporation of the State of Washington on April 20, 1978, and on October 23rd was granted tax exempt status as a non-profit organization permitted to solicit donations to further its program.

On the first anniversary of Crosby's death the Tacoma Public Library mounted an impressive display of sheet music and related Crosbyana. The Pierce County Commissioners issued a resolution, and a Proclamation was issued by the City of Tacoma honoring Bing's contributions and his memory. The Society has received dozens of letters supporting its aims. Included are letters from Kathryn Crosby, Washington's Governor Dixy Lee Ray, US Congressman Norman Dicks, and mony other prominent citizens who support the efforts of the society.

With this modest beginning, the Society now plans to organize a public event in May 1979, as close to the date of Bing's birthday as possible, to feature well-known local people, a nationally-recognized personality as keynote speaker, films, recordings and other data, much of it never before made public. This will be the first of a series of annual events the society expects to initiate.

We encourage your requests for information about the BING CROSBY HISTORICAL SOCIETY, and welcome your donations, whether large or small. Feel free to write to:

THE BING CROSBY HISTORICAL SOCIETY
P.O. BOX 8013
TACOMA, WASHINGTON 98408

The BING CROSBY HISTORICAL SOCIETY, a non-profit corporation, was organized in 1977 to focus on the family, the art and the life of Bing Crosby. After Mr. Crosby's death in October, 1977, it became even more important to the organizers to perpetuate his memory in the city where he was born.

Acquisition of Bing Crosby's birthplace, which still stands in a quiet residential area of Tacoma across the street from the church where he was christened, is one of the major goals of the **BING CROSBY HISTORICAL SOCIETY.** The house is privately owned and is in good repair. When and if it becomes available, the society will then move to acquire the property as a permanent home for its activities. Until then we are prepared to locate elsewhere in Tacoma.

The BING CROSBY HISTORICAL SOCIETY'S activities would be divided into three general areas:

1. **THE CROSBY FAMILY** — Since this pioneer family was widely represented and deeply involved in the settlement of the Pacific Northwest, this section would include:
   - A. Information about the Crosby family and other great pioneer families and the towns they settled.
   - B. Oral history projects and programs involving members of pioneer families.
   - C. Historical research and data collection.
2. **THE LIFE OF BING CROSBY** —
   - A. Collections of sheet music featuring Bing Crosby; particularly songs he personally introduced.
   - B. A comprehensive collection of Crosbyana, including video and sound tapes, phonograph records, books, magazine articles, photographs and movies.
3. **ART FORMS USED BY BING CROSBY** —
   - A. Develop a library of Crosby's music films, popular during his lifetime.
   - B. Organize a group to study and collect representative films made in Crosby's lifetime.
   - C. The role of television as an emerging medium; and its impact on movies; how Bing Crosby responded to TV as a performing opportunity.

In addition, the **BING CROSBY HISTORICAL SOCIETY** might conduct one or more of the following.

1. Provide funding for an annual lecture relating to the life and times of Bing Crosby.
2. In connection with the Crosbyana collection, study local film producing efforts and motion picture production; promote Bing Crosby Film Festivals and similar events.
3. Organize an annual competition for excellence in the performing arts.
4. Make indexing services available for selected projects.

After a permanent building has been acquired to house the **BING CROSBY HISTORICAL SOCIETY**, uses which could benefit the community may include:

1. A meeting place not only for the Society but other groups with similar interests.
2. Bing Crosby Film Festivals.
3. Showcase for new Crosbyana acquisitions and collections.
4. Crosby information [illegible] to the general public.

(Editor's note: Last minute news on the very exciting event reported on the following page is that tickets have been printed and the pressing of the record is proceeding on schedule. Those who can't attend but want a record will receive consideration only after everyone who attends the meeting has an opportunity to purchase copies; after that, Ken will honor mail requests in order of receipt of request. Banquet time is set for 6:30 on May 5 but it will be an all-day event with a possibility of a side trip to Spokane on Sunday for those interested. More complete news will follow in a special mailing. Hope to see many of you there!)

THE BING CROSBY HISTORICAL SOCIETY
P.O. BOX 8013
TACOMA, WASHINGTON 98408
and
CLUB CROSBY - 1301 Sheridan Ave, #96 - Chico, California 95926

Dear Friend of Bing Crosby:

THIS MAY BE THE CROSBY EVENT OF THE YEAR!

Bing Crosby's memory is very much alive in Tacoma, Washington, where he was born. The BING CROSBY HISTORICAL SOCIETY and CLUB CROSBY, as co-sponsors, are making it possible to see and hear Bing on film and records at a special tribute to be held on May 5, 1979. You are invited to this beautiful Pacific Northwest city to participate in an all-day event which will include films, messages from Crosby organizations overseas, and a gala banquet in the evening. We are fortunate to have Mr. Al Rinker, one of the original Rhythm Boys as our guest of honor.

We expect many Crosby fans will want to attend this first public tribute in the Pacific Northwest to its most famous native son, so we urge you to make your reservations early. Cost for the entire day, including all events and the banquet in the evening is only $25 per person, and is tax-deductible.* Reservations must be made in advance. A short list of Motels/Hotels is given for your convenience:

The Sherwood Inn.	Toll-Free Reservation No. 800-528-1234
8402 So. Hosmer St.	$24/$25 dbl. - $22/$23 sgl.
The Holiday Inn	Toll-Free Reservation No. 800-238-8000
3518 Pacific Hwy E.	$34 dbl. - $29 sgl.
The Rodeway Inn	Toll-Free Reservation No. 800-228-2000
6802 So. Sprague	$32/$35 dbl. - $25/$32 sgl.
The Doric Motor Hotel	Long-Distance - Tacoma (206) 572-9572
242 St. Helens Ave.	$24 dbl. - $18/$21 sgl.

As a very special feature of this celebration, an exclusive pressing of an extended-play recording has been arranged, containing Crosby material never previously issued. Only 500 will be produced, and each will be numbered on the special Bing Crosby Tribute label.

Those who may wish to make an extended stay in the area will find that there are many excellent hotels in Seattle and a wide variety of places to go and things to see. This region is famous for its seafood delicacies, which you should not miss.

We are looking forward to seeing you in Tacoma on May 5th. More details will be mailed within a month.

* Not including cost of food.

AUCTION OF BING CROSBY SOUVENIRS

All proceeds will go to: The Bing Crosby Historical Society, of Tacoma, Washington.

-EXPLANATION-

Auction will run from January 1st to July 4th, six full months - This will allow bidders to submit more than one bid on the same lot in succeeding months. July 4th is the bidding deadline, postmarks afterwards will not be honored. This allows bidding time on Bing items received from donors, as late as May.

NOTE: Please make all bids in U.S. dollars & cents.

Monthly rundowns, on bids received, will be sent to anyone who submits a self-addressed, stamped, envelope. The list will include lot #, bid, and bidders initials, for clearness. If two identical bids, on the same lot, are received in the same mail, both sets of initials will appear alongside bids. In case of a deadline tie, both bidders will be asked to submit another bid.

All lots will be shipped by the cheapest method, and the bidders must bear this expense. Thus, bidders should consider this avenue before bidding too much. Lot winners will be notified that their items are on the way, and they will be advised of the total cost, including shipping.

Please feel free to write me regarding any questions or suggestions.

JIMMY JOHNSON

Jimmy Johnson
1307 Dinwiddie Ave.
Richmond, VA 23229

- LOTS TO BE AUCTIONED -

Lot # 1 - BING (CREDIT CARD) WALLET - New Condition - Elephant hide, of new Vitron - Dark Navy with a golden monogram of Bing, golf swinging, on the front (size of a U. S. nickel)- Inside: a golden, head outline of Bing on one side (pipe in mouth), and golden lettering, "Best Wishes, Bing", on the other.

Lot # 2 - INTERNATIONAL CROSBY CIRCLE NECK-TIE - New Condition - In original envelope, as mailed from Baxters, of Yorks, England. Navy blue, with an I.C.C. emblem (red, blue and yellow) near the top.

Lot # 3 - INTERNATIONAL SOCIETY OF CROSBY COLLECTOR'S NECK-TIE - New Condition - In original envelope, as mailed from Mr. Ralph Harding, of Anerley, England - Navy blue, with angled gold stripes.

Lot # 4 - Bing Crosby's own story,"CALL ME LUCKY", as told to Pete Martin - Good Condition - by Simon and Schuster, New York, 1953, 228 pages.

Lot # 5 - THE STORY OF BING CROSBY, BY TED CROSBY - About Good Condition - (one page missing) - Foreword by Bob Hope. Published by the World Publishing Company, Copyright 1937 - Revised edition, copyright 1946 - List of U. S. Decca, and U. S. Brunswick 78's at the end - 239 pages.

Lot # 6 - INTERNATIONAL CROSBY CIRCLE'S, MINI BING CROSBY DISCOGRAPHY - Very Good Condition - By Frank Murphy and Jean-Paul Frerault - Covering, October, 1926 to March, 1968 - 45 pages.

Lot # 7 - Avon pocket book, "MAN ON FIRE" - Very Good Condition - Based on the film, starring Bing and Inger Stevens - by Owen Aherne - copyright, 1957 - 176 pages.

Lot # 8 - "THE ROAD TO BING CROSBY" (Part 2) - Very Good Condition Limited edition: # 142, of 150 copies - By joint authors, Ralph S. Harding, Fred Reynolds, Derek C. Parkes and Bob Roberts - Published by the British Crosby Society - 102 pages.

Lot # 9 - "THE ROAD TO BING CROSBY" (Part 4) - Very Good Condition Limited edition: # 140, of 150 copies - By joint authors, Ralph S. Harding, Fred Reynolds, Bob Roberts, Les Phythian and Geoff Milne - Published by the Crosby Collector, of England - 93 pages.

Lot # 10- "THE ROAD TO BING CROSBY" (V-Disc. Supplement) - Very Good Condition - Limited edition: # 97, of 150 copies - By joint authors, Ralph S. Harding, Fred Reynolds, Bob Roberts and Derek C. Parkes - Published by the British Crosby Society - 23 pages.

Lot # 11- Sheet Music, "A FRIEND OF YOURS" - Good Condition - From, The Great John L., a Bing Crosby Production, by Burke and Van Heusen - Pictures on the cover are <u>not</u> Bing; they are stars of the Great John L.

Lot # 12- 12" L.P., "BING CROSBY SINGS, THE GREAT COUNTRY HITS" - New Condition,Sealed - Capitol Re-issue, SM-11737 - Side One: Oh, Lonesome Me, Heartaches By The Number, Four Walls, Bouquet Of Roses, Wabash Cannon Ball. Side Two: Wolverton Mountain, Hello Walls, A Little Bitty Tear, Jealous Heart, Still.

- LOTS TO BE AUCTIONED - Continued -

Note: All Records are in original covers unless otherwise stated -

Lot # 13- 12" L.P., "HEY JUDE/HEY BING!" - New Condition, Sealed Springboard International Records - SP-4008 - Stereo - Side One: Hey Jude, Little Green Apples, Livin' On Lovin', Just For Tonight.
Side Two: Lonely Street, The Straight Life, It's All In The Game, Those Were The Days.

Lot # 14- 12" L.P.,"SONGS I WISH I HAD SUNG, The First Time Around" Very Good Condition - Decca D.L. 8352 - Sleeve notes written by Bing, about his many, great artist friends.
Side One: April Showers, When My Baby Smiles At Me, My Blue Heaven, A Little Kiss Each Morning, Prisoner Of Love, Ain't Misbehavin'.
Side Two: Paper Doll, This Love Of Mine, Thanks For The Memory, Blues In The Night, Mona Lisa, Memories Are Made Of This.

Lot # 15- 10" L.P., "CROSBY CLASSICS" - Volume 2 - Very Good Condition - With Lennie Hayton & his orchestra and Jimmie Grier & his orchestra - Columbia, CL-6105 -
Side One: Let's Put Out The Lights, I've Got To Pass Your House To Get To My House, Did You Ever See A Dream Walking?, (I Don't Stand) A Ghost Of A Chance.
Side Two: Temptation, Black Moonlight, Moonstruck, Sweet Georgia Brown.

Lot # 16- 10" L.P., "BLUE OF THE NIGHT" - Good Condition - Decca DL-5105 - Side One: Where The Blue Of The Night Meets The Gold Of The Day, Let Me Call You Sweetheart, I'll Be Yours, We'll Gather Lilacs.
Side Two: When You Make Love To Me (Don't Make Believe), It Could Happen To You, It Must Be True, I Surrender Dear

Lot # 17- 10" L.P., "STARDUST" - Good Condition - Decca DL-5126
Side One: Star Dust, Deep Purple, I Cried For You, My Melancholy Baby.
Side Two: The One Rose (That's Left In My Heart), Moon-Light and Shadows, A Blues Serenade, S'posin'.

Lot # 18- 10" L.P., "BING CROSBY SINGS THE SONG HITS FROM BROAD-WAY SHOWS" - Good Condition - Decca DL-5000
Side One: People Will Say We're In Love, Oh! What A Beautiful Morning, If I Loved You, Close As Pages IN A Book.

Lot # 19- 10" L.P., "BING CROSBY SINGS SONGS BY GEORGE GERSHWIN" Good Condition - Decca DL-5081
Side One: Embraceable You, They Can't Take That Away From Me, Love Walked In, Summer Time.
Side Two: It Ain't Necessarily So, I Got Plenty O' Nuttin', Somebody Loves Me, Maybe.

Lot # 20- FIVE DIFFERENT, U. S. DECCA 78-ALBUM, BING FOLDERS: 1. A-181, Stardust, (6 pages) 2. A-460, Favorite Hawaiian Songs, Volume-1, (8 pages) 3. A-461, Favorite Hawaiian Songs, Volume-2, (8 pages) 4. A-481, Blue Skies, (16 pages) 5. A-505, Victor Herbert Songs (8 pages) - Very Good Condition.

Special Donation-----Lot # 21 through Lot # 29, Bing Song Sheets, were donated by Mr. Ralph Harding, of Anerley, London, England....

Lot # 21 -"SWINGING ON A STAR", from Going My Way - Full face photo of Bing. Also, photo of Bing with Choirboys (Bing in pitcher's outfit) - Like new condition.

Lot # 22 -"I'D LOVE TO LIVE IN LOVELAND" - Full face and torso photo of Bing - Fine condition.

Lot # 23 -"WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY" - Original Issue.....Very Rare - Full page photo of Bing as a pure blonde. Very early 1930 photo - Left edge bound with tape (no tears in paper) Excellent condition.

Lot # 24 -"YOU KEEP COMING BACK LIKE A SONG" - Head photos of Bing, Fred Astaire and Joan Caulfield - Very good condition.

Lot # 25 -"SIOUX CITY SUE" - Full head and shoulders photo of Bing. Excellent condition.

Lot # 26 -"IF YOU PLEASE" - from Dixie. Head and shoulders photo of Bing, playing banjo, dressed in "Dixie" clothes. Smaller photo of Dorothy Lamour. Like new condition.

Lot # 27 -"I CAN'T ESCAPE FROM YOU" , from Rhythm On The Range. Photo of Bing, in cowboy clothes, with Frances Farmer, both full length - Very fine condition.

Lot # 28 -"GOING MY WAY", from Going My Way - Full face photo of Bing; also, photo of Bing with Choirboys. Like New Condition.

Lot # 29 -BETWEEN A KISS AND A SIGH" - Head and shoulders photo of Bing. Like new condition.

Lot # 30 -Reader's Digest Condensed Books. (Four different in the one thick book) 1. Call Me Lucky (Bing's own story)- 2. Too Late The Phalarope- 3. Time And Time Again. 4. Heather Mary - (550 pages) Fine Condition.

Lot # 31 -45 RPM - Decca #9-29378 - Gary Crosby sings: "Palsy Walsy" and "Loop-de-Loop Mambo" - Very good condition.

Lot # 32 -45 RPM - Verve #V-10153X45 - Gary Crosby sings: "Judy, Judy" and "Cheatin' On Me" - Very good condition.

Lot # 33 -78 RPM - Decca # 88080 - Lindsay Crosby sings: "That's What I Want For Christmas" and "Dear Mister Santa Claus" - (Deccalite) - Very good condition.

Lot # 34 -78 RPM - Decca # 17415 - (Side-A) The song title is: "Bing Crosby", by the Lion . (Side-B) "It's The Rhythm We Want", by King Radio - Very good condition.

Lot # 35 -[illegible] - Golden - [illegible] The Sleeve and both sides of the L.P. center covers, call for "Ali Baba and the 40 Thieves" : The record, however, is: "A Christmas Story" - Side-1 - How Lovely Is Christmas, An Axe, An Apple, And A Buckskin Jacket (duet with young Jethro), Boy At A Window, Young Jethro Swung His Mighty Axe. Side-2 - Johnny Appleseed, Incident On Roger's Creek, How Lovely Is Christmas. Excellent condition.

Lot # 36 -Two 12" L.P.'s - Decca - (1) Christmas Seal Campaign, 1964 . (2) Christmas Seal Campaign, 1967 . Bing, Frank Sinatra and Jack Benny are on both... Bob Hope and 44 other artists are on one. 1964 L.P.-VG Cond. - 1967, Excellent.

Lot # 37 -78 RPM - Decca # 24824 - Bing Sings: "Stay Well", and "The Little Grey House". Excellent condition.

Lot # 38 -78 RPM - Decca # 24853 - Bing Sings: "The Yodel Blues", and "The Big Movie Show In The Sky". Excellent condition.

Lot # 39 -78 RPM - Decca # 23681 - Bing and Dixie Lee sing: "The Way You Look Tonight", and "A Fine Romance". VF. condition.

Lot # 40 -78 RPM - Decca # 24481 - (ERROR) - Unlike the regular issue; this has "A Hundred And Sixty Acres" on both sides. (Bing and the Andrews Sisters). Good condition.

Crosby Library Associates

GONZAGA UNIVERSITY, SPOKANE, WASHINGTON 99258

(Editor's note: The enclosure referred to is a brochure detailing the objectives and aims of the Crosby Library Associates and the various memberships available. Please write directly to Mr. Burr for further information.)

Dear Friend:

Each year several thousand people visit Gonzaga University's Crosby Library. Many come to visit the Library's Crosbyana Room and, by contemplating its gold record collection, the Oscar, the awards, honors, and other personal items, renew their memories of one of America's most beloved entertainers, Bing Crosby. Others come to Crosby Library to draw upon its many unique research collections which make it a scholarly resource of national and international importance.

Many of those who have visited Crosby Library through the years have become its friends. They appreciate the importance of its collections and services which are extended to all who enter its doors, without limitation and without charge. These friends have established the Crosby Library Associates to bring together those who share their desire to preserve and strengthen the Library's ability to serve.

Please read the enclosed brochure describing Crosby Library and the Associates. You will note that Mrs. Kathryn Grant Crosby has joined us as Honorary President. I invite you to join us as well.

Sincerely yours,

Robert L. Burr

Robert L. Burr
Library Director

rs

enc.

Sculptor's hands make Crosby memorial a reality

By OJ PARSONS

Only one day after the news of Bing Crosby's untimely death was heard around the world, Spokane sculptress Deborah Copenhaver called Gonzaga University to tell Jesuit priests she wanted to do a memorial for the singer.

Debbie, as she is best known to her friends, had never met Crosby. But like millions of others, she was an ardent fan who had enjoyed his music and admired the native son of Spokane from afar.

Today she admits candidly, "I really didn't know then what type of memorial I wanted to do. My thought was to let the priests know I was interested and willing to do something for their most illustrious alumnus."

Those desires did not fall on deaf ears because the man she first talked with was the singer's longtime friend and former fellow student, the Rev. Arthur L. Dussault, S.J., vice president of the university.

"Although everyone seemed to be clamoring for something to be done at that time, no direction or plan was established or agreed upon," he said.

No definite ideas

"A month or so later when I finally met with Father Dussault and the Rev. Bernard Coughlin, S. J., president of Gonzaga University, no one yet had any definite ideas," she said. "But they did know they did not want an heroic type monument and there also was the stumbling block of cost to overcome. We tossed around the idea of a bust and whether it should be outside or inside the Crosby library, but nothing was agreed upon."

Debbie finally suggested she work on the project and develop something small for the priests to look. They agreed.

"What I eventually took for them to see was a full figure of Mr. Crosby in a casual pose that I felt epitomized everything I had seen of him — hat on his head, pipe in his mouth and golf clubs at his feet," she said. "To me those were his trademarks."

The priests were pleased with what they saw when Debbie arrived with her wax model measuring 14 inches and weighing 15 pounds. The only suggestions for change concerned the age at which she should capture his likeness.

"My first likeness portrayed Mr. Crosby as he was in his later years, but the fathers felt a slightly younger likeness might be better," she said. "They were enthusiastic about the relaxed pose right from the start, though."

Pondered problems

While the Jesuits allowed Debbie to continue her work on the small replica, they pondered the problems of financing a larger-than-life replica they hoped to eventually erect outside the Crosby (family) Library on the Gonzaga campus.

"With encouragement from friends and city officials, we decided a larger-than life-sized bronze statue would be the type of lasting monument we wanted for Bing," said Dussault. have seen it done before."

"When we discovered such a promising young sculptress as Miss Copenhaver, who already has many fine bronzes to her credit, to sculpt Bing's likeness, we felt fortunate."

Endorsed by a number of prominent artits and exhibitors, including Ace Powell (since deceased) and Fred Fellows, a past president of Cowboy Artists of America, who knew her work, she has been invited to exhibit in New York, Texas, California and Arizona.

"I guess I suggested the idea of using the small replicas to finance the larger piece," Miss Copenhaver said. "It is not an original idea — I have Seen it done before."

Limited edition

Father Dussault explained, "The University intends to commission Miss Copenhaver to produce a limited edition of the 14-inch replicas, requiring that the mold be broken when 100 statuettes have been made. Gonzaga will retain some copies to present as possible gifts for selected individuals or groups on truly extraordinary occasions — the balance will be made available for Bing's special friends, university trustees and regents, and former close associates to underwrite the larger piece.

THE SPOKESMAN-REVIEW
SEPTEMBER 17, 1978

Deborah Copenhaver, in front of Crosby Library, shows the first finished bronze in a limited edition of 100.

One of the first will be a gift to the singer's widow, Kathryn.

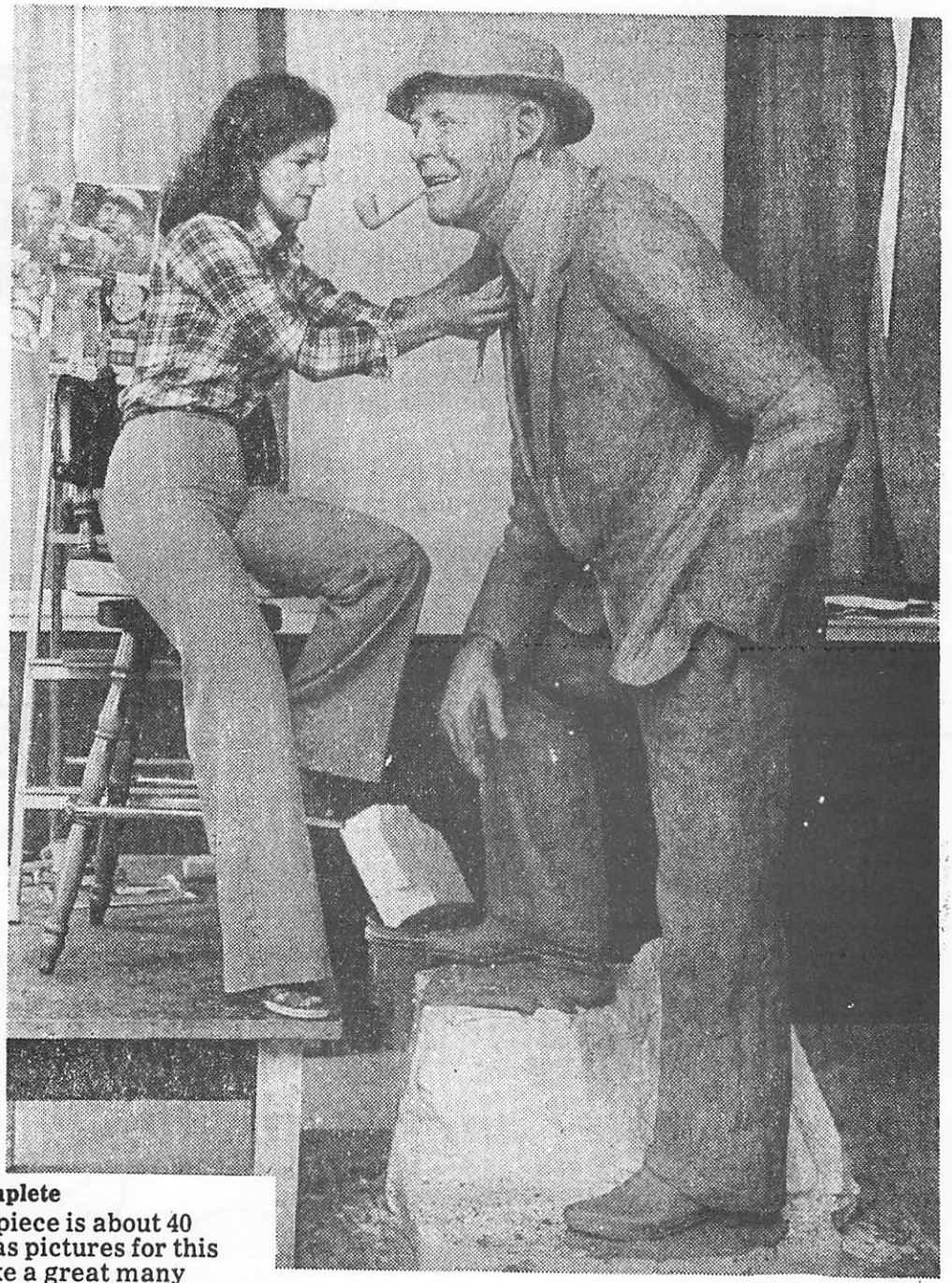
Dussault said he hoped the large statue would be mounted on a polished granite base, along with appropriate lighting, special landscaping and possibly fountains. "It surely will be a popular attraction at our lovely campus, especially for tourists," he said.

Small limited editions are being cast in Kalispell, Mont., by the (Ed) Powell Foundry, which also will do the larger piece when Miss Copenhaver has completed it.

"Many hours went into studies of Mr. Crosby's face and figure before I ever started to work," Miss Copenhaver said. "I have a library of several hundred pictures to study the changes in his face through the years, to capture the look which people knew best."

Starting with 400 pounds of clay, 150 pounds of plaster and 50 of Rebar, metal reinforcements used in making concrete bridges, Miss Copenhaver began to work in a studio in an old building loaned to her for the purpose during the summer.

At left, Miss Copenhaver, with the small statue beside her, looks over the large library of pictures that have assisted her in selecting a pose and facial expression for the memorial.



At right, working on scaffolding made especially for the job, Debbie works on neckline of the the larger-than-life Bing statue, now 40 percent complete.

40 percent complete

"I would estimate that the piece is about 40 percent complete," she said as pictures for this story were taken. "I will make a great many starts and changes before the face and body are complete. The shape of a person's nose changes with age as can be seen in his pictures — even deciding what type of hat to put on him took time because he wore many different hats."

Miss Copenhaver said she has found that everyone has a different idea of how the singer should look. Because no character lines have yet been put into the face, she does not want anyone to think the statue pictured today looks anything like what the finished product will be.

"I still have to slim down the body, because he was not a heavy man. The hands have not been shaped and many changes will yet occur in his face and ears," she explained.

Miss Copenhaver said she uses the same principles for making as large statue as she does for smaller ones. Most of her work is done with 13 or 14-inch statues.

"I consulted with several professionals who work in the larger sizes constantly, before I started to work."

Labor of love

Miss Copenhaver's work is a labor of love. She said she isn't doing it to make a lot of money. As a rule she works eight hours a day. Putting the clay over the plaster base was the hardest because it had to be hand rubbed in.

"The fun part for me always is in getting the likeness," she said with a happy grin.

Ordinarily, a sculptor takes the finished clay model to the foundry to have it cast, as Miss Copenhaver did with the small replicas.

"Because of the size of this piece, the Powell Foundry people will come to Spokane to take the mold right here without moving it at all," she said. "That will assure us of the greatest accuracy."

She studied sculpture in Italy in preparation for a bachelor of arts degree in fine arts from Holy Names College in Spokane.

She has been a successful interior decorator but felt this work is not satisfying — sculpture is her first love.

Her first commission was for a bas relief sculpture of James Glover, founding father of Glover Junior High School.

For a woman as young as she is, Miss Copenhaver has accomplished many things.

Her goals for October alone include completion of this statue of Crosby and obtaining a private license so she can fly where she wants to go quicker than on commercial planes.

To her, living is searching, seeking and feeling the pulse of people. She has turned to sculpting full time as the medium for expressing her vital moods and sensitivity.

"If for a moment, my work touches the feelings of another person, I'm pleased," she said.

The statue she is working on now should touch the feelings of many people for many years to come.

Los Angeles Mayor Tom Bradley eloquently inaugurated our new annual Bing Crosby Award, the first going to the late star for whom it was named. Accepting was Bing's widow, Kathryn Grant, once a Favorite Newcomer.

PHOTOPLAY'S STAR-STUDDED PARTY,

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BING CROSBY

Who was five times voted the readers' Favorite Motion Picture Actor, making him *Photoplay's* all-time champion star

Whose golden voice, blithe spirit and towering talent will live on film, and in blessed memory, forever

SMITHSONIAN INSTITUTION HONORS BING by Wig Wiggins

The world-renowned Smithsonian Institution in Washington, D. C. payed a special tribute to Bing Crosby shortly after his death, when it presented a six-week film festival of twelve of his best movies.

The festival was held during January-March 1978 on Sunday afternoons in the auditorium of the Smithsonian's History and Technology Building, and each of the six showings attracted large, enthusiastic audiences.

As the films selected from Bing's long movie career included several which have rarely been seen, even on television, the Smithsonian series was a unique opportunity to observe the development of Bing's acting and singing styles from the earliest period in 1933 through the height of his Hollywood career in 1956.

Each Sunday's "double feature" was preceded by a short, but very informative lecture by the Curator of Community Life at the Museum of History and Technology, relating the themes and backgrounds of the films to the main aspects of the American way of life at the time they were produced.

Drawing extensively on Robert Bookbinder's book, The Films of Bing Crosby, the lectures also traced the observable changes in Bing's singing over the years, as well as emphasizing the increasing versatility and depth of his acting during this period.

Another interesting feature of the Smithsonian film festival was the playing of selected recordings by Bing over the loudspeaker system before each film and during the intermissions. The first week Bing's earliest recording, I've Got the Girl", was played, and the last song at the end of the sixth week was his 1931 Brunswick version of "Where the Blue of the Night", certainly a fitting way to begin and end this well-organized series.

One of the more interesting aspects of the Smithsonian festival was the composition of the audiences, which ranged from men and women who were Bing's contemporaries to young couples with small children, and it was obvious that the latter had never had an opportunity to see any of Bing's films on a big screen in a movie theater before. But they came week after week, sometimes in the face of very bad weather including snow and ice, for the chance to enjoy Bing's performances. Tickets were difficult to come by, and those of us who were fortunate enough to see the entire festival agreed that it was a well-deserved tribute to Bing from one of our country's national institutions.

Of course, many fine films could not be included because of time limitations, but there was general agreement that a very good and balanced selection was made that did provide a fine, overall perspective of Bing's movie career.

The films shown and the recordings played during the Smithsonian's "The Best of Bing" series were as follows.

January 22, 1978 "Going Hollywood" (1933) and
"We're Not Dressing" (1934)
Recordings: "I've Got the Girl", "Just An Echo In the Valley", "Beautiful Girl", "Temptation", "Our Big Love Scene", "Lovely Little Lady", "Once In a Blue Moon", "Love Thy Neighbor"

January 29, 1978 "Mississippi" (1935) and
"Sing You Sinners" (1938)
Recordings: "Just a Wearyin' For You", "Down By the River", "It's Easy To Remember", "Old Folks At Home", "Laugh and Call It Love", "Don't Let That Moon Get Away", "Small Fry", "I've Got a Pocketful of Dreams"

February 5, 1978 "The Star Maker" (1939) and
"Birth of the Blues"(1941)
Recordings: "A Man and His Dream", "Go Fly a Kite", "Still the Bluebird Sings", "An Apple For the Teacher", "Gus Edwards Medley", "Birth of the "Blues", "The Waiter and the Porter and the Upstairs Maid", "My Melancholy Baby", "Wait 'Till the Sun Shines, Nellie"

February 12, 1978 "Road To Singapore" (1940) and
"Road To Utopia" (1945)
Recordings: "I Haven't Time To Be a Millionaire", "Devil May Care", "Too Romantic", "The Moon and the Willow Tree", "Sweet Potato Piper", "Would You", "Personality", "Put It There, Pal", "Where the Blue of the Night" (1940 version)

February 26, 1978 "The Bells of St. Mary's"(1945) and
"Blue Skies" (1946)
Recordings: "Adeste Fideles", "All By Myself", "Going My Way", "Getting Nowhere", "Blue Skies", "You Keep Coming Back Like a Song", "I'll See You in Cuba", "I've Got My Captain Working For Me Now", "A Couple of Song and Dance Men", "Too-ra-loo-ra-loo-ral"

March 5, 1978 "The Country Girl" (1954) and
"High Society" (1956)
Recordings: "Beautiful Girl", "May I", "Soon", "I've Got a Pocketful of Dreams", "An Apple For the Teacher", "Sweet Potato Piper", "Put It There, Pal", "You Keep Coming Back Like a Song", "Well, Did You Evah", "True Love", "Where the Blue of the Night" (1931 version)

This film festival was an unusual venture for the Smithsonian Institution, but it was a most welcome experience for Bing's many fans in the Washington metropolitan area. It is unfortunate that none of the commercial movie theaters here have followed suit by featuring reruns of any of Bing's other films during the past year.

Judging from the response to the Smithsonian series, the regular theaters are missing the obvious fact that Bing's movies still offer fine entertainment to a wide audience that will make a real effort to go out to see them.

Unfortunately, about all that anyone can see of Bing these days is an occasional, chopped-up film replete with advertisements on late-night television. Let's hope that others throughout the country will follow the Smithsonian's lead in the future, and bring Bing's movies back to the American public in a manner that will enable them to be enjoyed again as they were when they were originally released.

THE SMITHSONIAN ASSOCIATE

Smithsonian Institution, Washington, D. C. 20560

Bing Crosby with Marion Davies in "Going Hollywood," 1933. See "The Best of Bing," page 1

F. B. Wiggins, Jr.
January 22, 1979

MEMBERSHIP LISTS - a newly revised Club roster is now available for $2.25. Checks should be sent to Priscilla Koernig, 1423 Oak St., San Mateo, Ca. 94402. Space does not permit updating the first directory. Anyone who purchased the first directory and would like the additional names appearing in the revised edition, please send a legal size, self-addressed, stamped envelope to Pat Sullivan, and you will receive an update.

The club dues are due and payable on January 1, every year. The club has spent almost $25.00 on postage to remind members that their dues is now due if they want to receive the spring journal. Please remember that on December 31 every year if you want to continue as a member of Club Crosby, remit $6.50. If you don't want to belong to the club any more, please let us know at this time. And when you can send self addressed envelopes, stamped--this helps tremendously. Because of Pat and myself being constantly swamped with mail, this enables us to answer you quicker, plus the fact that Club Crosby is a Non-profit making organization. Please cooperate.

Priscilla

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Some of the best films of Bing Crosby, introduced by
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SUNDAYS at 2 P.M.

September 10	**RHYTHM ON THE RIVER**
September 17	**THE ROAD TO MOROCCO**
September 24	**GOING MY WAY**
October 1	**A CONNECTICUT YANKEE IN KING ARTHUR'S COURT**

WEDNESDAYS at 1:30 and 7 P.M.

October 4	**LITTLE BOY LOST**
October 11	**BLUE SKIES**
October 18	**ROAD TO RIO**
October 25	**THE COUNTRY GIRL**

Montgomery Auditorium
Central Library
Logan Square
The Free Library of Philadelphia

NORTH WEST FEDERAL SAVINGS

Saver

Volume 6, Number 6 | 4901 W. Irving Park Road, Chicago 60641 | December, 1978

Bing Crosby Tribute Presented Dec. 6

"Bing Crosby – His Life and His Music" will be the subject when a special tribute to the famed entertainer is presented for Senior Savers at 1:00 p.m., on Wednesday, December 6, in NWF's Irving Park Community Center auditorium.

The program has been specially prepared by Joseph H. Vance, a collector of Bing Crosby phonograph records, books, and memorabilia. It consists of some 700 slides, accompanied by appropriate music and commentary, which tell the story of Bing Crosby from his birth in Tacoma, Washington, to his death last year.

You'll see Bing, his family and friends, scenes from his movies, radio and television shows – from his earliest childhood through his fabulous 50-year career in show business.

Included will be his first recordings with Paul Whiteman and the Rhythm Boys through appearances on records with the Mills Brothers, Al Jolson, Judy Garland, the Andrews Sisters, and many others.

If you like wonderful nostalgic pictures and great popular music – and if you're a Bing Crosby fan, you're sure to enjoy this special program.

There's no charge for "Bing Crosby – His Life and His Music," but tickets are necessary and can be obtained by mailing the reservation form on page 7 or by bringing it to any NWF office.

BING CROSBY – at a Kraft Music Hall TV rehearsal in 1960 and at an NBC radio broadcast in 1935.

(Editor's note: I had hoped to quote from Joseph Vance's letter regarding the program mentioned at the right but space won't permit. Joseph H. Vance, 310 N. Garfield St., Lombard Ill. 60148, is a member of Club Crosby.

* * * * *

The film festival program shown on the opposite page was sent by club member, Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974. It was also attended by others in the area.)

... Walter M. Windsor, Channel 9, POB 999, Orlando, FL 32802:

I am general manager of Channel 9 and have been in radio, music, theatre, and TV since 1935. At one time I was a comedy writer for W. C. Fields and Edgar Bergen. I announced many big band dance remotes and wrote more than a hundred songs, a few of which were played by name bands but never published. Had several collaborators, but have lost track of them. Where are you, Stuart Warwick, Bob Trolan, Kahn Keene, Emmerich Eber? Where is singer Marjey Strong?

Currently I am hosting the "Bing Crosby Filmography," presenting 39 of Bing's movies over a 22-week period, every Sunday afternoon on WFTV. I include biographical material and anecdotes about Bing, mostly from Nostalgia Book Club releases. I'd welcome any Crosbyana from members to use on the show, which continues through December 31.

Nostalgia Book Club Newsletter

AN OPEN LETTER BY BILL HUNT

(Editor's note: Although Bill's letter was not written for publication, he has kindly agreed to share it with the membership. It fits in well with our theme of people who are doing something in their own unique way to perpetuate Bing's memory.)

I couldn't be more delighted than to become a new member of Bing's club. I really feel like an old member since for so many years I have been a devoted fan. I have felt a great deal of remorse, not ever having written Bing even one fan letter. A few years ago, maybe about five, I had the strongest urge to write to Bing and plead with him to come back and show the world how to sing again. Of course, I didn't, letting it pass just as I had for all the many years before. When I read he was recording again I scoured the record stores for weeks with no luck.

My earliest memories of music are of Bing on radio and on records. My mother was a fan and she had many of his earliest recordings including some with Whiteman and the Rhythm Boys. She was a theatre organist in Los Angeles in the late 1920's and early 30's. During the latter years she gave pipe organ lessons. One time she spoke of a talented young boy who would come by the theatre in his Boy Scout uniform for lessons. His name was Buddy Cole. She said he learned the fundamentals so quickly that she was astonished. Well, we (all the fans) can appreciate what Bing and Buddy did for each other.

I started collecting Bing for myself around 1942. Between my mother and I there were several hundred 78's and many albums in the house. One album I'll never forget listening to was of Bing singing one of the operettas with Frances Langford. Bing sounded pretty good, but when poor Frances started her part even the dog ran under the couch! I can't remember the name of it anymore.

I took it for granted that all those wonderful sounds would forever be a part of the family home; just as I took Bing's immortality for granted. A tragedy in the family caused all but a few of this collection to become lost forever. My mother died suddenly while I was in college and my family moved and they stored the records in someone's basement on a temporary arrangement. Upon attempting to recover the records it was discovered the people had left town! That was the end of my cherished collection. I must add that about 40 years worth of my mothers' sheet music went with the records. I guess that now, 23 years later, my fondest hope is that the records are in the hands of Bing's fans.

But now I have the story out of sequence. When I was 14 we moved from Los Angeles to Spokane. One of the first things my mother wanted to do was to find the Crosby home, which she did. At one time she called Kate Crosby to discuss some mutual friend, an orchestra leader whose name I can't recall. But don't get the idea she knew the family; she didn't.

I was still buying all Bing's recordings. I became interested in his earlier work and picked up Vol. 1 of the Brunswick Collector's Series (B-1012). I played "I Found A Million Dollar Baby" so many times with a steel needle it became a disaster! About 1949 I had a tour of Gonzaga University and we were treated with a glimpse of Bing's photo with the football team. At that time the Administration Building was just the same as Bing had left it, I'm sure, as I remember the polished hardwood floors, the high paneled walls and the gloom.

About 1950 or '51 I was working 8 PM to midnight in a gas station on the eastern outskirts of Spokane. Shortly before closing time a very elegant Cadillac convertible wheeled in. A peculiarly familiar face scowled out the window and said "Fill it up." I could see the whole car was filled up with kids already. As I began to put the gas in the car I realized that the "one and only Bing" was the harrassed driver, on his way no doubt to the home in Hayden Lake, Idaho with his boys. I kept trying to see into the windows for a glimpse of "Mr. Music" and frantically searching my mind for something to say that would get Bing to notice me. Very soon the gasoline was pouring out the filler pipe onto the ground and over my shoes and I jumped back. I quickly realized that Bing had noticed me and also was aware of what had happend and he said "Okay, okay, here's a ten," at which moment he shoved a ten dollar bill out the window at me. I took the money and replaced the gas cap (I hope) and before I could get a "thank you" out of my mouth, he had the car in gear and roared away into the night. When I told the story at home everyone said I was a real clod and it took a long time to overcome my embarrassment.

Some years later I met one of the twins at the University of Washington but I can't remember which one. We were just barely acquainted as we sat at one particular large table in the Union for coffee.

So the years have passed so quickly and now Bing is gone. When the news hit Rochester there were headlines of course and bits of conversation. It started me on my second round of collecting and I have purchased most of the LP's reissued. Most of them sound better than the ones I ruined with my old steel needle over twenty years ago!

For several months after October 14, 1977, I became a boor to my friends at the office by my incessant talking about Crosby's music, his greatness, his impact. Most of the people I work with are younger than I and grew up with Presley or Sinatra as their idols. Whenever they lauded Elvis I always countered with "Yes, but..." I persisted in this tiresome behavior until a close friend said to me "Bill, if he (Bing) was as good as you say, why don't you give us a concert and prove it?" It was the right challenge at the right time. I was really sick of hearing people say "Oh yes, he sang 'White Christmas', that was his real start, wasn't it?" or "He was good with Bob Hope."

I accepted the challenge but not without fear that I couldn't actually prove my point. For eight months I procrastinated, programmed, annotated, and then started over again. The

program was never right. My family was ready to call a psychiatrist although in hindsight I'm not certain whether it was for them or for me. How could I ever present the Great Man's career to a group of people who would say they liked Bing but had never really listened to his music?

The first mistake I made was to put together a solid four hour session beginning with "Mary, What Are You Waiting For?" and ending with "Yesterday, When I Was Young." My good friend, Rocky, was very patient but he said "Bill, it will never work." I knew he was right. Three days before the concert, which was scheduled in honor of Bing's birthday, I had a sudden inspiration and collapsed fifty years of recording into 31 songs. The concert was ready and I had done my best for old Bing.

The morning before the day of the concert I put on Neil Diamond's "Beautiful Noise" just for relief, and was horrified to discover my faithful 13 year old stereo wouldn't work. The left speaker was shot! The cartridge put out nothing but static. I had worn it out just getting ready for Bing's concert! Have you ever felt real panic? I mean real panic!

We are happy with our new Fisher stereo. It makes the Master sound better than ever.

With the last minute acquisition of the new stereo, the living room had to be re-arranged for proper acoustics. This delighted the whole family immensely. Our eleven year old tom cat became confused. "His" arm chair was moved.

The big night arrived and of the twenty guests invited, eighteen were exactly on time and in a good mood. I had heard via the grapevine that most of them were coming to humour me more than to hear Bing and the pressure was awful. Only four were over forty, most were in their middle thirties, and one couple was about twenty-eight. A few drinks were poured and soon the guests had settled down expectantly, each reading his program. The overture began and the opening bars of "Feels Good, Feels Right" were heard. At the end their was absolute silence. I felt the panic rising in me. Suddenly one man began to applaud and others were shaking their heads in that "I don't believe it" sort of way. Glances and smiles were exchanged. A couple asked to see the album cover.

From there we wound our way through the twenties and thirties ending with "Pennies From Heaven." We moved into the forties and "September in the Rain" completely captivated the audience. Someone said it sounded like Sinatra. By the time we finished "Sunshine Cake," a girl said she recognized Elvis' style. (I had baited them) and "Alabamy Bound" with Buddy Cole had their toes tapping. Then we had an intermission.

After a "bit of the bubbly," to quote Bing, we heard selections of Bing and Rosie and Bing and Louis ending with "Now You Has Jazz." I am not exaggerating when I say that by this time the entire audience was "under the spell." As the

evening wore on the guests were treated to "Once In Awhile" and "Roxie." Everyone had been following my program with the notes and they automatically sensed the sentimental significance of the final set. In fact, by that time they were almost reverent. No one dared speak while Bing was singing. As the opening strains of "Seasons" came booming through the speakers, everyone listened more intently. I played four selections, ending with "Yesterday When I Was Young." This group had never heard of this album. Would you believe that at the end there was silence. Then some kleenex came in view. It was a room full of twenty people deep into their own thoughts.

When the "thank you's" and "wonderful's" started to come, I was beaming. Some people asked "where did you get those albums?" I refrained from answering "the same place where you buy Presley." The youngest couple wanted to dance so I put on "Cheek to Cheek" which delighted everybody.

I mentioned earlier that my first mistake was putting together a four hour session of straight recording. The second mistake was underestimating Bing Crosby. This became clear about half way through the concert and lifted my spirits considerably.

Will his unique music live on? I know for a fact it will. I have several requests to do the Second Annual Bing Crosby Concert. A thirty-five year old wants to make his own tape from my collection; "Just so I won't forget," he said.

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K A T H R Y N C R O S B Y F A N C L U B

(Editor's note: I have received letters and a phone call from a very nice lady, Caroline Dawson, who is very eager to start a Kathryn Crosby Fan Club. Caroline is also a member of Club Crosby. There is a great deal of work required to begin and continue a club but there isn't any question on my part that she is highly motivated. Caroline needs the first prerequisite: members. She met Kathryn in June of last year when Kathryn was appearing in "Same Time Next Year" and received permission to proceed. Kathryn told her to contact Club Crosby for assistance.

It is anticipated that the first journal will be printed in June. There will be two semi-annual journals, June and November, with an annual membership fee of $5.00. The journal will be "dedicated to Kathryn Crosby with much love for all the years of love and happiness that she gave Bing." I certainly give this sister club my firm support, and I hope interested members of Club Crosby will join and/or help Caroline by sending information and clippings about Kathryn from your local papers. Contact: CAROLINE G. DAWSON, 1374 Broadway #7D, West Somerville, Mass. 02144.)

Nathaniel Crosby Greets Pro-Am Fans. . .

Tournament Host Eyes Golf Career

By Bob Bullock
Herald Sports Editor

Seventeen-year-old Nathaniel Crosby, host of the 38th annual Bing Crosby National Pro-Amateur Golf Championships, some day would like to switch from amateur entrant to pro entrant in the Crosby Clambake.

An interesting article in a recent issue of Golf Digest magazine reveals that Nathaniel, who resides in Hillsborough, took an after school job at Burlingame Country Club's golf driving range after the death of his father, Bing.

Nathaniel is the charismatic subject of Bennan Quinn's story entitled "Young Nathaniel Crosby Takes Charge of His Dad's Famous Pro-Am."

And Quinn quotes Nathaniel's mother, Kathryn, anent the tragic day when Bing died while playing golf in Spain:

"A few hours after we got the news from Spain, Nathaniel asked me if he could go over to the golf course and think things out. Some time later he returned home and told me that golf was expensive, and that he wanted as much as possible to pay his own way. So he took a job after school at the club's driving range."

Quinn goes on to note that Nathaniel should never be portrayed as a goody-goody-two (golf) shoes.

"After a three-putt green his language can become X-rated, and his concentration is often broken by the presence of female pulchritude, Quinn says. "The family butler and confidante, Allan Fisher, frequently laments that Nathaniel is horribly disorganized in the morning while getting ready for school."

But Nathaniel is well-organized when it comes to preparations for the Crosby Pro-Am.

He has veteran amateur golfer Bob Roos, a longtime family friend, against assisting him in selecting the golf guests. Roos served Bing in the same role for 30 years or so.

" Mr. Roos makes the suggestions and I OK them," Nathaniel says, "just like Dad used to do."

Nathaniel's ascension to the role of sponsor was largely the decision of his mother, according to Quinn.

"We wanted to keep the tournament going," Kathryn says, "I also wanted to keep the family involvement. Nathaniel just stepped in and sort of took over."

Nathaniel promptly announced that the unqiue pro-am flavor of the colorful touranment would not be changed.

"That the way Dad wanted it," Nathaniel explains. "He felt the amateurs were a very important part of the tournament. He didn't run it for 37 years to have someone come along and make all sorts of changes."

So, the field will remain at 168 pros and 168 amateurs for the first three rounds over Spyglass Hill, Cypress Point and Pebble Beach, with between 25 and 30 amateurs surviving the team cut to play the final round at Pebble Beach.

The Crosby, indeed, is the only pro-am golf tournament in which the amateurs actually "play through" the entire tournament.

Nathaniel, a scratch golfer, again will be one of those amateurs teeing off. And, as noted, some day in the future he could be one of the 168 pros — after graduation from high school this spring, he plays to attend college in either Texas or Florida, then try to qualify for the PGA Tour.

Monterey Peninsula Herald - 1-31-79

SOCIAL SCENE

By Pat Steger

THE CROSBY'S CROSBYS: The world's youngest golf tournament chairman, Nathaniel Crosby, will be accompanied by his mother, Kathryn Crosby, to Pebble Beach for the opening next week of the Crosby. They have their regular rooms reserved at the Cypress Point Club. Kathryn will miss the final play of the tournament — as well as Clarissa and George Dyer's party next Saturday — because she has to return to San Francisco to appear in ACT's "Ah, Wilderness!"

Nathaniel got in shape for the Crosby by playing in the Florida tournament that Mickey van Gerbig (a Crosby regular) runs. The 17-year-old Nathaniel flew down to Miami last weekend in time to catch the Super Bowl and will be back this weekend. He's allowed 19 days absence per semester from Burlingame High — and he uses every one of them. As he did last year, Nathaniel will put on an exhibition match of former Crosby stars and pros on Wednesday, just before the Crosby itself opens.

San Francisco Chronicle N Fri., Jan. 26, 1979

Monterey Peninsula Herald - 1-31-79

Invitation to Clambake

(This is the official invitation to the Crosby Pro-Am from host Nathaniel Crosby:)

"Being the youngest member of the Crosby clan I am the one who inherited the golfing interest instead of any musical talent, so I, on behalf of my family, would like to take the privilege of inviting everyone to this year's Clambake.

"Last year was my first year of heading the tournament and I was truly amazed at the fabulous work the Committee does all year round to make the tournament click. The members of the Committee, headed by Dan Searle, have for the most part been working on the tournament for many years. Some of them since the birth of the event when it was at Santa Fe, nearly 40 years ago. This Committee is truly fantastic, in fact,they control everything except the weather. They are a wonderful group and without them this teen-ager might be going to school this week.

"What separates the tournament from any other is the pro-am format. Maintaining this format was very important to Dad, as it is to me, for this is one of the main reasons why the tournament has been so successful. Keeping this format will be one of my primary objectives as sponsor.

"I truly think that the amateur deserves tribute, for I know the frustration of those first three days with the one goal of making the cut in mind and watching your chances dissolve the final day. I am heading for my fourth chance, still in anticipation of making my first cut.

"The professionals still create the most excitement as they will be tested ruthlessly by the strong winds and deep bunkers. Many a Titlist will add to the content of the Pacific this week.

"I am very lucky to be able to have inherit such a position, as it is a great education for me. Also, I have been able to meet countless numbers of amiable people. But I have been most luckly to have had a father such as I had for 16 years, and I hope as you visit his tournament this week you will conjure your individual memory of him, as I will, and know that the excitement you witness has been provided to you by him."

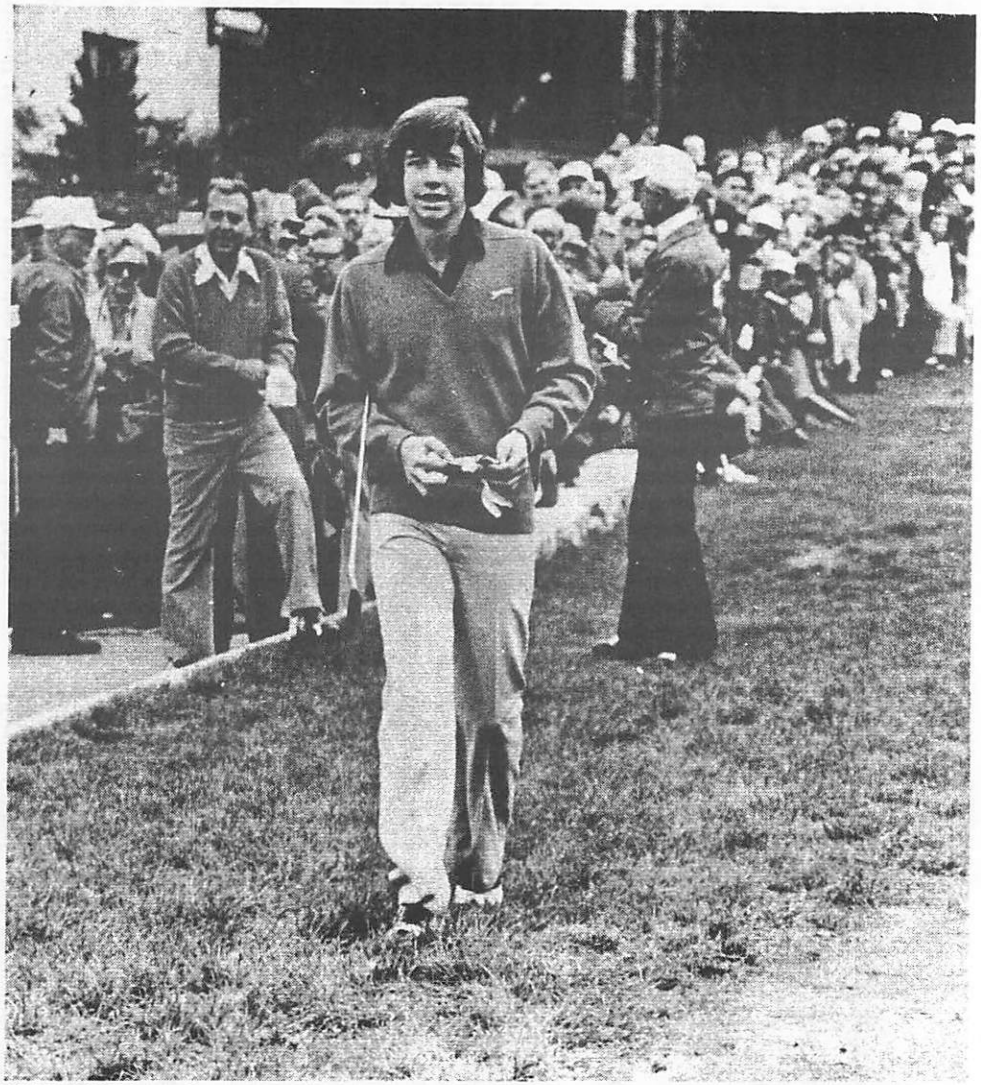
Editor's Note:

For more on the Crosby golf scene, see:

THIS MONTH ON THE MONTEREY PENINSULA - Feb. 1979 - $1.00 - P.O. Box 1467 - Monterey, Ca. 93940

GOLF DIGEST - Jan. 1979 - $1.25 - P.O. Box 10180, Des Moines, Iowa 50340

GOLF YEARBOOK/79 - $1.50 - P.O. Box 2786, Boulder, Colorado 80302



THE HOST—and a competing amateur—for the 38th Bing Crosby National Pro-Am Golf Championship is the late crooner's 17-year-old son, Nathaniel, who took over the tournament last year after his father's death. The star-studded event will be played over the Pebble Beach, Spyglass Hill and Cypress Point golf courses in Del Monte Forest, Feb. 1-4.

Carmel Pine Cone - Feb. 1, 1979

38th Crosby Pro-Am

Golf Notebook

Young Crosby Isn't Coasting

Art Spander

IT COULD BEso easy for Nathaniel Crosby. He has the name and the money, and a golf swing that's as pretty as Carmel Bay at sunset.

But there's something else 17-year-old Nathaniel Crosby says he has. An obligation. So he's taken upon himself to continue that living memorial to his father, the Bing Crosby National Pro-Am.

Nathaniel Crosby

They say today's young are lazy, demanding. That they offer nothing but obscene gestures and language. It is a generalization, and a specious one at that. Consider Nat Crosby.

He works at his studies and has a B average at Burlingame High, where he's beginning his final semester. He works at his game, and has a one handicap and several high finishes in junior tournaments. And he works at organizing possibly the most famous golf tournament on the pro schedule.

Certainly he is not alone. There is a Crosby committee which has long been in operation. There are dozens of volunteers. There is Bob Roos, who has served as both an adviser and contestant for many years.

But Nathaniel offers more than the Crosby name, serves as more than a figurehead. He is on the phone with Pebble Beach when he isn't there in person. He is involved in the selection of entrants and pairings. During the competition he worries as much about the routine as he does about his own game.

★ ★ ★

THE NATURAL REACTION is to say, big deal. Anyone interested in golf would like to run his own tournament. Oh yeah? Wait until people badger you every day, asking for a place in the field. Wait until your late father's friends insist "your dad promised me a place'" Wait until you attempt to create pairings with pros or amateurs that don't want to get within a three-wood shot of each other.

No, it's not any fun. But as Nathaniel pointed out, it's an obligation.

"I would feel very bad if I let my family down," said Crosby. "I have to be able to cope with the responsibility. Last year, my first, I depended on a lot of advice from the committee. This year I've been able to make some decisions on my own."

★ ★ ★

ONE OF THOSE decisions was to rearrange the field. There was always a question what might happen to major pro-am golf tournaments as time went on. Who would replace Phil Harris and Dean Martin? Did any of the young entertainers play the game? Nathaniel came up with the answer. In this year's Crosby field are rock singers Jim Seals and Dash Crofts, popular singer Johnny Mathis, country singer Charlie Pride.

Nathaniel also invited some of his golfing friends, such as Aly Trompas and Bob Blomberg. Not that either is undeserving. Aly is a former San Francisco Amateur champ, Blomberg a runnerup in the U.S. Public Links.

Crosby himself will play either with semi-retired Jackie Burke, a former great, or Jerry Pate. With Pate, Nathaniel might have a chance to make the cut in the pro-am division. But he would delight in playing with Burke, an old family friend.

"I learn so much about the game when I'm paired with Jackie," asserted Crosby. "He knows how to hit all the shots. It's a real education."

Nathaniel is learning well—on the course and off.

★ ★ ★

San Francisco Chronicle - Jan. 20,1979

★ ★ ★

WHO SAID SHANK? The reason Nathaniel Crosby is leaning toward University of Miami instead of Stanford, just down the road from his home in Hillsborough, is that his golf teacher, famed pro Toney Penna, lives in Florida.

Art Spander
San Francisco Chronicle - Feb.10,1979

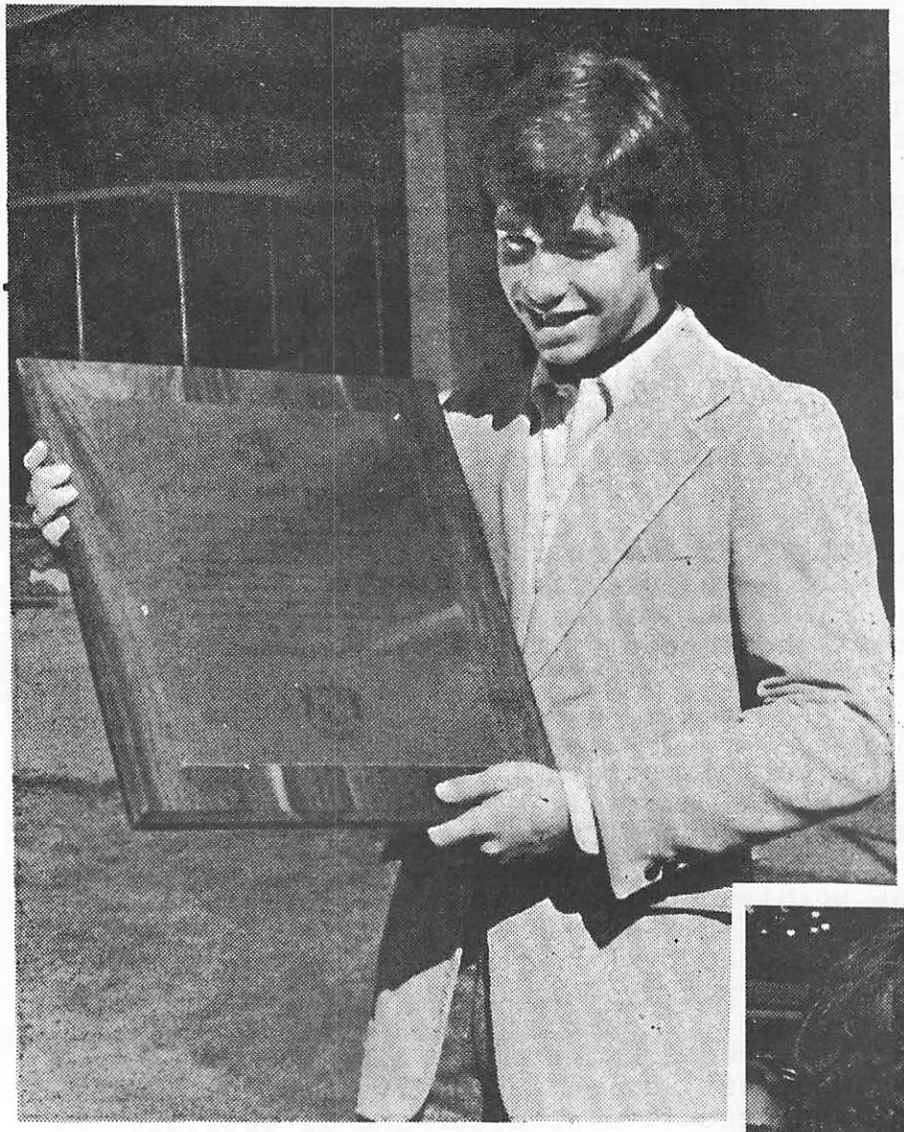
• Nathaniel Crosby would like to join the golf tour—but only after college. "My parents haven't asked much of me," he says, "but getting an education is one thing they've stressed. I feel I owe that much to them." He's considering Stanford, Rice and Miami, and says Miami is No. 1 right now.

Glenn Dickey
San Francisco Chronicle - Feb.8,1979

Crosby Plaque Dedicated at Lakeside

LOS ANGELES (AP) — A plaque remembering the late Bing Crosby was dedicated recently marking the Lakeside Golf Club in Toluca Lake, Calif., as the place where the idea was conceived for the first pro-celebrity golf tournament.

Nathaniel Crosby, 17, who became the Crosby Pro-Am tournament's sponsor following the death of his father in 1977, participated in the brief ceremonies in which Ken Barnett, vice president of the Lakeside club, accepted the plaque.



NATHANIEL CROSBY
. . .Accepting Plaque at Lakeside

AFFECTION marked the greeting of Mary Rose Pool and comedian Phil Harris.

Monterey Peninsula Herald - Feb.5,1979

(Editor's note: This is a photo of the rarely photographed youngest sister of Bing)

FROM THE MEMBERS

Bob Machliss, 10 Devon St., Caulfield, Victoria, Australia 3161. Bob poses an interesting question: "Actually all these radio show issues are going to pose an interesting problem for future discographers. Assuming that we can track down when they were originally recorded, should they then be inserted into the discographies in correct chronological order? Or should a separate radio songs discog be published? And if it is, should earlier issues emanating from broadcasts be taken out of the original discog and put into the new one? I'm speaking now of issues like "Sing Soft, Sing Sweet, Sing Gentle" and "Mississippi Mud" which were issued several years after they were broadcast. However, if this is the case, what about songs like "Nobody" or very early LPs like "Some Fine Old Chestnuts"? It's a real problem. Perhaps one answer is to produce a complete "Performance Discography" (is 'discography' the correct word here?) in which every song reserved for posterity (be it on disc, radio or from film, etc.) is listed in chronological order. But what about those people then who only want to know about Bing's records??? (At this point, the arguments start going around in circles!) Have you or your members any suggestions?" (Editor's note: Hope some members will send in their thoughts on this subject. I note that Bob doesn't even take up the TV material. I have run into a blank wall on the matter of identifying actual recording dates for the TV songs, although I do have most of the broadcast dates. As pointed out in a recent letter from Laurence Zwisohn, author of BING CROSBY: A LIFETIME OF MUSIC, "Rarely is a TV show produced by the network. They usually engage a producer who incorporates himself and produces that program wherever he chooses. These companies are often short-lived and their records are therefore difficult if not impossible to find. The best advice I can give you is to find out the name of the executive producer and if possible the name of the producing company. Even if the company doesn't exist any longer the producer may still have the files in his new company. The Crosby Office should be able to help you....if they still have old appointment calendars to the dates and locations of the recordings and the tapings. Let's hope that these records have been preserved." Yes, let's hope indeed! Bob also passes along a xerox copy taken from a recent Chinese issue. The record is pressed on transparent yellow plastic. See top of next page.

George Bentley, 5706 Bluebell Dr., North Little Rock, Ark. George points out that he hasn't seen anything noted in "Bingang" about Dinah Shore's tribute song to Bing which she sang on her Christmas show that year. The song was "When I Think of Bing" and Dinah sang while Bing's "White Christmas" was played in the background starting mid-song. Dinah developed it into a counterpoint melody that ended with Bing singing alone at finish. It was a particularly touching tribute. I believe Al Sutton will be reporting on it soon in his column.

David Frankham, Route 4, Tano 4, Santa Fe, New Mexico 87501. David writes: "Ironically and sadly I shall be working for Bing Crosby Productions in December when I work with Robert Duvall, who is starring in "The Great Santin" currently on location in South Carolina, I believe. I had always hoped to appear with Bing in his short-lived TV series some years back, but there was no role suitable for me; now, belatedly, but proudly, I shall be on the Crosby payroll in a few weeks, better late than not at all....I may be returning for future acting work, but if I don't, I'll be proud that my 22 years in Hollywood ended, indirectly, with Bing Crosby.

Gordon Vogt, 150 Fermanagh Ave., Apt. 54, Toronto, Ontario M6R IM3. Gordon responded to the Michael Brooks controversy in the following manner: "I especially wanted to second your editorial. It's about time somebody spoke up gently and firmly against the present fear of Crosby criticism which, by the way, is almost rampant in your British sister magazine. Personally, I enjoyed Brooks' notes, appreciated his sincere effort to provide the Crosbyphile with rare tracks, and do not think it fitting to complain to a host about a feast that one has devoured with relish." Most of the response to my remarks about Brooks were positive--only one negative reply. So, unless everyone else was just too polite or too indifferent to care one way or the other, I guess we can put the matter to rest. I am reproducing below a copy of the candidates for a grammy award in two categories as printed in the Jan. 20 issue of "Billboard." If you watched the awards, you will have noted that although the Bing Crosby Collection as produced by Michael Brooks did not win the "Best Historical Repackage Album" (he won instead for his "Lester Young Story, Vol. 3") the winner for best album notes of the year went to Michael Brooks for the Bing Crosby Collection!

BEST ALBUM NOTES
(An Annotator's Award)

Beethoven: 9 Symphonies—Irving Kolodin, Bill Bender, Polydor; **A Bing Crosby Collection, Vol. I & II**—Michael Brooks, Columbia; **Ellington At Carnegie Hall 1943**—Leonard Feather, Prestige; **Georgia Sea Island Songs**—Alan Lomax, New World; **The Individualism Of Pee Wee Russell**—Dan Morgenstern, Savoy; **Works Of Carpenter/Gilbert/Weiss/Powell**—David Baker & R.D. Darrell, New World.

BEST HISTORICAL REPACKAGE ALBUM
(Grammy to the Repackage Album Producer(s))

A Bing Crosby Collection, Vols. I & II—Michael Brooks, Columbia; **The First Recorded Sounds 1888 To 1929**—George Garabedian, Mark; **The Greatest Group Of Them All**—Bob Porter, Savoy; **La Divina**—Peter Andry, Walter Legge, Angel; **Lester Young Story Vol. 3**—Michael Brooks, Columbia.

Bernard T. Brusey, 11 Myrniong St., Burwood, Victoria, 3125, Australia. Bernard's letter is so interesting that I have decided to reproduce it in full as written by him.

Dear Pat,

You comments on the Bing Crosby Collection Vols. 1.2. were very interesting and to the point. Certainly Bing sang some dreadful songs and some of them none too well. One I call to mind was 'I've got to pass your house to get to my house'; absolute bilge, but when one considers the enormous amount of material sung by Bing a few roughies could be expected.

There seems to be an element of competition with fans of past and present singers as to who sold the most records and that whoever sold the most must be considered to be the best. Although comparisons are odious one must consider the difference in conditions and circumstances of the different periods. The great majority of Bing's recordings were made in a time of great depression not only in America, but all over the world. How many ordinary people had radiograms and records? and how many people had the means to buy them?

In London, England where I came from a lot of people didn't even have a radio. Imagine if today's affluence was the situation in the Thirties and Forties, how many records would Bing have sold then? I'm sure the number would have been astronomical and made some of today's figures look a bit sick. Today's performers are only three or four year wonders, even the Beatle period was'nt that long and Bing was singing for 50 years.

In the past the songs had lyrics and melody, Today, the so-called songs have a kind of beat hysteria, to me it's a Cacophony of sound and every song or tune sounds the same, as for the lyrics, endless repetition of the same words, take out "I love you Babeh" and "Yea" "Yea", and the majority would be wordless. Most of today's performers can't sing and are drowned out by over amphlified sound, personally I think there is a kind of sexual hysteria about today's singers especially in the case of the late Elvis Presley with his physical gyrations.

Before I came to Australia from London, England I have been a fan of Bing's since the Thirties, I was born in 1920 and my earliest memory of Bing was of him singing "Pennies from Heaven". I probably heard him singing before that, but that was the song that made me a life long fan and I think it was the one that really made Bing take-off in England.

I was wounded and taken prisoner at Dunkirk, and I was a P.O.W. in Germany for 5 years, at one of the camps somebody had an old wind up Gramaphone and three Bing records "Pistol Packin' Momma", "I'm falling in love with someone", and "The Victory Polka". How they got these I don't know, unless they came from the Red Cross, but they were played endlessly until they sounded like somebody eating cornflakes.

After the war I used to spend nearly all my pay on Bing 78's and I would dask into the record shop to buy up all the latest releases. I had these records in a big Orange box and I had occasion to move my place of abode and gave them to a friend of mine to look after them for me and to my great grief they were stolen. I am still an avid collector of Bing records and have a good collection, but here in Australia we don't have access to the releases that you have in America. I wish some Company would issue a complete recording of all of Bing's songs.

I have a cousin who is a Lawyer in Shafter, California. I am delighted to be a member of Club Crosby; if any of your members would like to correspond with me I would be very pleased to hear from them and I promise to reply.

Bing has given me so much pleasure during my lifetime and I have great respect for him as a good man. Success never went to his head and he kept his family life distinct from the hurly burly and the tinsel and glamor of the Film world.

Thank you for sending the magazine and your work as President of the Club Crosby.

Dorothy Varlotta, 48 Jerome Drive, Farmingdale, N.Y. 11735. Dorothy mentioned that she felt a little hurt to see her name listed as a new member. She pointed out that, although a new member, she was a lifelong fan and collector and just didn't learn about the club until recently. The "new member" tag was just meant to be a "welcome" so I hope we aren't offending others with this new practice of listing new members in each journal. It is an attempt to keep the membership directory recently compiled up-to-date for those who bought the first printing. Another up-date appears elsewhere in this journal. Dorothy included a poem in her letter which appears on the next page of this column.

Elizabeth Reid, 28285 Enderly St., Canyon County, Ca. 91351. Elizabeth sent a clipping from the October "Readers Digest" which I missed. I greatly appreciate it when the members are willing to share items of interest with the rest of us.

AS THE COLLEGE-AGE DAUGHTER of a friend of mine was being seated on a plane a few years ago, she glanced quickly at the occupant of the adjoining seat. Reacting with a mixture of excitement and self-conscious dismay, she

wondered whether the nattily attired man could *really* be Bing Crosby. Try as she might, she could not get up the courage to look squarely at him, but strove with sideway peeks to confirm her impression. Finally, her amused seatmate bent toward her and in that famous baritone said, almost apologetically, "Well, everyone has to be *somewhere!*"

John Sarro, 21 Mulberry Circle, Johnston, R.I. 02919. John writes: "I appreciate the job & the work you put in to send us the Bingang. There is just one thing. As far as I am concerned, Elvis should not be even mentioned in the same book as Crosby because to me and other people that appreciate music, with the emergence of Elvis music went down the drain."

Bing

How often some passing
word will lend
Its means to recall
Our truest, dearest friend
That earliest friend of all
Who sang through our
childish years
Those years that past as
hours
Those star that shines
on darkest night
When we need your aid of any
No changes but to beam
more bright
When others have coldly
faded.

Dorothy Varlotta

George Reillo, 99 Sherman Ave., Staten Island, N.Y. 10301. George writes that their local radio station, WMCA, is broadcasting a complete Bing Crosby radio show each Sat. and Sunday. He also reports seeing an item in the "Daily News" which stated that Bing is the most requested singer for Joe Franklin's New York Nostalgia Radio Show.

CLASSIFIED

Bill Elliott, 874 Wilson Drive, Dover, Delaware 19901. Bill needs "Pepe" and "Goldilocks."

J. Russell, 137 Midfield Way, Orpington, Kent, BR5 2QL. Mr. Russell is offering cassette's of Bing's first 18 Philco shows at 1.75 lb. (within UK) or $4.50 (rest of the world) each, including postage and packing. They are on Memorex M-X2 C 60's, in chronological order.

F. B. Wiggins Jr., 5608 North 34th St., Arlington, Va. 22207. Wig needs "Sunday in Hollywood" with Bing and Ann Blyth, and "Kraft 75th Anniversary Radio Special."

Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974. Dave has the Decca 45 extended play box set "Bing" (ED1700) available for trade.

Elliott J. Schertzer reports that the following shop is a good source for Crosby material:

The Olde Tyme Music Scene
915 Main Street
Boonton, N. J. 07005

Lou DeCicco & Don Donahue
Prop.

Bus.: 201-335-5040 Home: 201-539-2195

Michael Riordan, 12 Stoneholm St., #507, Boston, Mass. 02115 has an original color photo of Bing Crosby (8x10) available for $10.00.

Walter J. Brasen, 1002 Mitchell Ave., Elmhurst, Ill. 60126. Walter inquires if any Club Crosby members own record stores or do business in selling records. (Editor's note: Some sources are suggested in this issue but it remains a problem for all of us in obtaining the foreign issues.)

John Brockwell, 1625 E. Iowa Av., St. Paul, MN. 55106. John says, "I received good response from my last ad in BINGANG Sept '78 and hope I will do as good this time. I have approximately 1600 Bing Crosby songs in my collection and over 100 hours of various other Crosbyana all for trade or sale to other members. I have a list I will send to anyone interested. My wants right now are old radio programs. I prefer cassette to reels. Anyone interested please write."

JACK SOUTHER 2011-44TH AVE SAN FRANCISCO, CAL. 94116

WILL TRADE ACCORDINGLY, OR OFFER UP TO $25 FOR MANY OF MY U.S.A. COMMERCIAL BING WANTS. WILL PAY UPWARD FOR UNUSUAL, RARE, OR NON-COMMERCIAL BING ITEMS FOR MY COLLECTION. SOME OF MY U.S. WANTS:

V DISCS (MANY) NEW ONLY. BRUNSWICKS (MANY) NEW ONLY.
PROMO'S, D.J. ISSUES, SPECIAL ISSUES (ALL SIZES, SPEEDS AND LABELS)
16" TRANSCRIPTIONS (PRESSINGS ONLY). 10", 12" L.P.'S (SOME)
CASSETTE AND REEL TO REEL TAPES (COMMERCIAL ONLY)
45 RPM SINGLES - DECCA 9-30123, 9-34183, 9-38035
45 RPM E.P. SETS - DECCA ED. 406, 647, 662, 672, 677, 819, 845, 850
(WITH JACKETS)
DECCA ED. 835 FRED WARING - LULLABY TIME
WARNER BROS. ED 1361-1, 1361-2, 1361-3.
RCA VICTOR EPAT 5 - COLUMBO AND CROSBY
RCA VICTOR EPAT 35 - TRUMPETS
45 RPM BOX ALBUMS - DECCA. 9-111, 9-112, 9-116, 9-120, 9-197
(WITH BOXES)
9-224, 9-232, 9-242, 9-246, 9-258,
9-327, 9-350.
FRED WARING - DECCA 9-119 AULD LANG SYNE
CROSBY CLASSICS - COL. B-280 VOL 1
BIX BEIDERBECK STORY - COL. G-410
↓ - COL. G-411

COLUMBO, CROSBY, SINATRA - RCA VICTOR WPT 5

45 RPM ALBUM - JOLLY ROGER 4516 - PERSONALITY SPECIALS (4 RECORDS, 1 BING)

10" - 78 RPM ALBUMS - DECCA. A-805, 832, 844, 862.

10" - 78 RPM SINGLES - DECCA. 30082, DIVA. 3418, CLARION 5476.

FOLLOWING, ARE SOME OF THE HUNDREDS OF DISPOSAL ITEMS AVAILABLE. TRADES ARE PREFERRED. I RESERVE THE RIGHT TO REFUSE UNSATISFACTORY TRADE OR CASH OFFERS. FOR DISPOSAL; 85-90% OF ALL BING U.S.A. ISSUES.

10" - 78 RPM ALBUMS (3 & 4 RECORD SETS). DE., COL., BR., VI.

10" - 33 1/3 RPM ALBUMS. DE., COL., BR., VIC, ETC.

12" - 78 RPM (WARTIME) V DISCS.

12" - 33 1/3 RPM ALBUMS.

IN ADDITION, NUMEROUS 45 RPM BOX ALBUMS, E.P.'S AND 45 RPM SINGLES. HUNDREDS OF 10" - 78 RPM SINGLES. SOME 12" - 78 RPM SINGLES, ALSO NUMEROUS D.J. COPIES (ALL SPEEDS), TEST PRESSINGS, MOTION PICTURE PUBLICITY ITEMS, PUBLIC SERVICE RECORDS, 16" TRANSCRIPTIONS.

EXAMPLES:

10" - 78 RPM - OK. 41228, 41181, BR. 6329, VI. 24078, DE. 18912.

10" - 33 1/3 (L.P.'S) - JOLLY ROGER 5016 PERSONALITY SPECIALS, AFRICAN SAFARI.

12" V DISCS - 2, 28, 48, 149, 165, 363, 646, 661, 673, 700, 712, 729, 763, 773, 780, 814, 820, 893.

12" - 33⅓ (L.P.'s) - DE. DL 8272 HIGH TOR, ASCO LP A-110 JOHN McCORMACK,
WORLD HORIZON - SUNDAY IN HOLLYWOOD (BING & A. BLYTHE),
THORNBEACH TB-1001 THE IMPOSSIBLE PIRATES,
AUST. VERVE - MGV 2020 BING SINGS WHILST BREGMAN SWINGS,
AUST. FESTIVAL FL 30965 WILFRED THOMAS SHOW,
WORLD LIBRARY OF SACRED MUSIC - WLSM-26-5 WHAT CHILD IS THIS,
WORLD LIBRARY OF SACRED MUSIC - WLSM - 5 THE BIBLE STORY OF XMAS,

45 RPM BOX SETS - DECCA 9-152 GO WEST YOUNG MAN,
DECCA 9-101 MR. MUSIC,
DECCA 9-14 SHOWBOAT,
DECCA 9-117 SONGS FROM THE HIT SHOWS,

7" RECORDS - CROSBYANA - "THANKS", PAC. N.W. BELL - "HOLIDAY IN WASH",
PAC. N.W. BELL - "HOLIDAY IN OREGON", CHORD - "YOURE THE ONLY STAR",
CAPITOL - "VACATION ROAD TO MINNESOTA",

10" - 78 RPM - DECCA 24718 - TOP OF THE MORNING (TNY-1386TL),
VICTOR 24349 - FROM MONDAY ON (ALT.),
JAP LUCKY 60172 - LEARN TO CROON (B779A),
ST. JOHNS HOSPITAL - WHY DO I LIKE YOU. (L3756),

16" TRANS - AFRS COMMAND PERFORMANCE - "DICK TRACY" 2 RECORDS.
PHILCO

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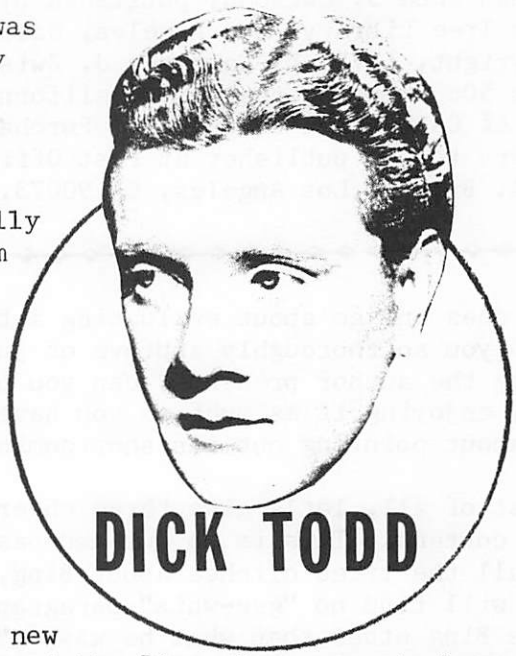
(Editor's note)

NEWSLETTERS - Sorry for the delay in beginning the interim newsletter service. I was very sick this past winter with the flu, a relapse and pleurisy. Those who sent checks for $2.00 will start receiving the newsletters after the March journal has been issued. Thanks for your patience.

?QUESTIONS & ANSWERS!



The following letter, dated January 4, 1979, was received from D. L. Zerr, 2402 Wentwood Valley Drive, Little Rock, Arkansas:

Dear Miss Sullivan:

Enjoyed the last issue on BINGANG and especially the comments on discographies.....Quoting from a footnote on the Brian Rust discography, circa 1973, he reports.."This artist (Bing) continued to record prolifically alone and with other artists for a number of labels besides Decca.....These are included in a book devoted entirely to artist (Bing) by Geoff Milne and Bob Roberts".

".....I cannot find such a book. Have you a handle that can correct or direct me?"

Then in a postscript, he also asks: "anything new on the search for Dick Todd from the 30s, 40s and the 50s. Some reports have recently reached me that he did die several years ago.Are you able to confirm? You remember Dick Todd.....the Canadian 'Bing Crosby'....I considered him the only true threat to Bing because of his long study to imitate the Master.. .....Bing used to always say on the KMH Broadcasts (quote)'I wonder where Dick Todd is tonight?'
"Please let me have your comment in the March BINGANG - thank you!"

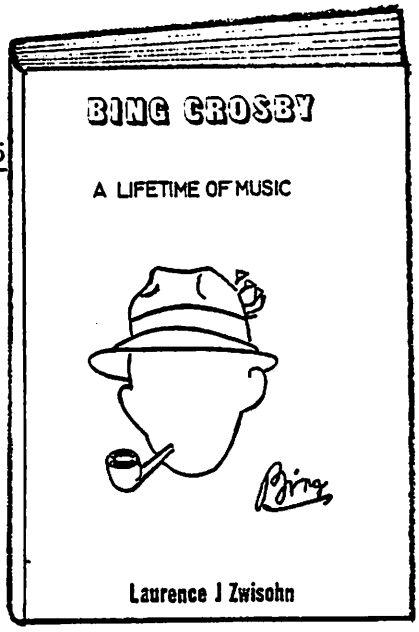
+ + + + + + + + + + + + + + + + + + +

First, here's the answer to the discography mystery - Brian Rust is referring to "THE ROAD TO BING CROSBY", listed on page 28 of the September 1978 issue of BINGANG. He just failed to mention that Ralph Harding, Fred Reynolds, and Les Phythian were also involved in its compilation and publication. Since it has long been out of print, it is not likely that you will be able to find a copy for your very own, unless you have exceptional luck. However, there is good news on the discographical front - read Al Sutton's two articles in this issue- "A Fine Book About Bing", and "More About Bing's Discographies".

Now, about Dick Todd - the last information I have found before publication is to the effect that he was employed in laboring work in and around the New York scene up to the early 1970s, when he dropped out of sight.We shall attempt to find out the current story by next issue of BINGANG, and we'll let you know.

Dick Todd made a bow toward Bing on his recording of "'Tis Autumn" (BlueBird B11387A) when he sang the phrase "Boo boo baboo boo boo", then ad libbed- "Oops. excuse me - that's Crosby's!" Bing returned the bow at the "reunion" of the Rhythm Boys, on Paul Whiteman's radio show of July 4, 1943. The members of the Rhythm Boys introduced themselves thusly: "Hello, I'm Al Rinker, and I sing like Bing Crosby"; "Hello, I'm Harry Barris, and I sing like Bing Crosby"; "Hello, I'm Bing Crosby, and I sing like Dick Todd!"

A FINE NEW BOOK ABOUT BING!



BING CROSBY - A LIFETIME OF MUSIC
By Laurence J. Zwisohn, published by the Palm Tree Library, Los Angeles, California. Copyright, 1978, by Laurence J. Zwisohn. Price, $8.95 plus 50¢ shipping charges. California purchasers add 6% California sales tax. Purchasers address orders to the publisher at Post Office Box 84268, V. A. Branch, Los Angeles, CA 90073.

How does one go about evaluating a book like this? When you so thoroughly approve of just about everything the author presents, can you be objective? And, enjoying it as much as you have, how do you go about pointing out its shortcomings?

First of all, let's give three cheers for the overall content. This is no cut-and-paste job, made up of all the tired cliches about Bing, his friends, his music, his private life. You will find no "gee-whiz" paragraphs about short-comings, nor any attempt to make Bing other than what he was - "a man who made a lasting contribution to mankind through his music, through his charity, and through the fine image he presented to the world".

Right off, this book is a treasure to Crosby collectors for just one section, if one section must be chosen for special mention - a "Directory of all of Bing's records. Over 1800 songs. Over 1600 recordings. Over 400 million records sold. Includes recording dates, record labels, and complete composer information". This section will be reviewed separately under "More About Bing's Discographies".

Just briefly, the book is divided into 18 sections, or "chapters". Each is a complete essay in itself, and while there is some small amount of duplication of previous publications (after all, how do you describe a year, without naming the same months everyone else uses?) The author's aim was to concentrate on Bing's music, and recordings. "I purposely stayed away from the personal side, although I happen to have tremendous respect for Bing the Man, as well as Bing, the musician", he states in a letter written February 19, 1979.

Chapter headings are: Forward, by James Van Heusen; A Lifetime of Recording, 1926-1977; A Conversation With Al Rinker; A Biographical Sketch; Bing and the Record Companies; The Final Years On Record; Song Writers; Bing Crosby - Song Writer; The Voice of Christmas; Bing and Friends; Bing and Elvis; Recordings of Special Interest; Recording Dates; Notes and Miscellanea; THE COMPLETE RECORDINGS OF BING CROSBY; Record Label Index; and Bing's Oscar-Nominated Songs.

You'll find much that is new, or that is presented with a fresh viewpoint. When you do run across familiar facts, they serve a purpose, to embellish new data, or to provide a necessary bridge between points A and B.

One pleasant departure - most books following Bing's death carried the same pictures, time and again, until you couldn't be sure whether you had a new book, or were looking at the same one for one more time. Mr. Zwisohn, concentrating on Bing as a singer, and on his songs, uses 20 full-page reproductions of some of Bing's best known songs - by themselves representing a good start toward a collection of Bing's sheet music. Even "I've Got The Girl" is here!

I find it hard to fault this book on anything; there is a minimal amount of writing about Bing's movies, and this is to the good, for the "paste-up" boys exhausted all the movie magazines years of output, until the various authors were quoting each other, instead of Bing and his associates. Rather, this book relates Bing to the Music World, thr ugh a somewhat different approach.

For one thing, this book wasn't written in a frenzy, to cash in on the shock that held Bing's fans in its grip. The foreward, by James Van Heusen, and the interview with Al Rinker were written after sufficient time had elapsed to allow for putting things in better perspective.

Mr. Zwisohn traces Bing's association with the various record companies here in the States. This short essay explains why Bing's output was so small at times, and also makes clear why Bing'sfinal recording efforts were concentrated in England.

Bing's association with various songwriters, and song-writing teamsmakes an interesting study. You'll be surprised to find that 4 men alone contributed to over 250 songs that Bing recorded! Eighteen men had a hand in writing 20 or more of the Crosby discs. One looks in vain for one woman's name in the group of writers. The song-writing clan is MCP, apparently.

The essay on Bing as a song writer brings acknowledgment that he was far more than a one-time producer in this area. Read carefully, to find out who song-writer Bill Brill is!

Bing sang duets with many, and they are listed here, together with a sampling of the discs cut with Bing. What a group!And while Bing never recorded with Elvis, this book points out that they had more in common than usually believed. Bing and Elvis both recorded 31 songs, and only 9 of them are Christmas songs.

There is a special section on "Recordings of Special interest, with brief notes on each of 17 songs. This section raises a couple of real questions for the collector who feels he must have <u>everything</u>.

The author wisely is not drawn into the controversy as to which songs sold over a million. Instead, he stays on more secure ground, such as listing those songs (14) from Bing's movies that were nominated for Oscars.

This is a fine book; it celebrates Bing's life, rather than mourns his death.

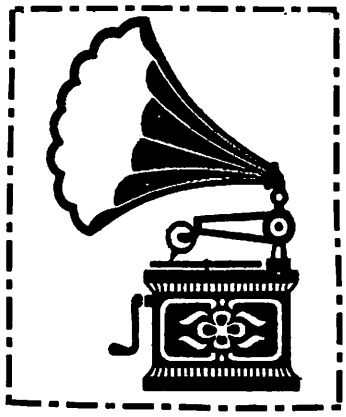
Al Sutton

Lyrical About Bing!

Bing's musical friends (and they are legion, from all musical directions!) are helping to keep his name, and his music, a part of the permanent music scene. In a television special in December, 1977, DINAH SHORE paid tribute to BING , in spoken words, and in song - a touching performance, against Bing's singing of "White Christmas". There will be many other tributes - and let's hope someone tapes them!.

"To Russia With Jazz", a 2-record album release of the National Youth Jazz Orchestra of England, commemorates the orchestra's tour in Russia. It contains one track titled "Ballad for Bing", about which liner notes say, in part:"It remained untitled until the day after Bing Crosby's death, when the band voted unaminously to make it a tribute to a man.....whose phrasing, relaxation, and breathing have been an inspiration to musicians of all schools".

MORE ABOUT BING'S DISCOGRAPHIES



BING CROSBY: A LIFETIME OF MUSIC, by LAURENCE J. ZWISOHN
Contains a complete directory of all of Bing's records. Lists over 1800 songs, over 1600 recordings. Over 400 million records sold. Includes recording dates, record labels, and complete composer information. Published by PALM TREE LIBRARY, P.O.Box 84268, V. A. Branch, LA 90073

While the directory comprises but one part of the entire book, it will be of particular interest to collectors who want some criteria against which to measure their collection's completeness, and to use in identifying the records still missing from the collection. It has been years and years since any domestic publication offered a complete listing of all recordings; the CHECKLIST OF BING CROSBY RECORDINGS which was included in the September, 1978 issue of BINGANG, covers only the period from 1950 through 1977, and its shortcomings were pointed out - incomplete, inaccurate information, failure to identify the contents of albums, no information on masters or recording dates.

Failing the ownership of the Ralph Harding et al "ROAD TO BING CROSBY" (and even this jewel is incomplete - its last entry covers 1966 activities), the collector had only the English "BING CROSBY MINI-DISCOGRAPHY" (which in its third edition,is complete through October 11, 1977) to use as a guide. However, it is not arranged in alphabetical order; rather, it is a chronological listing of all recordings by matrix number, and identifies all alternate takes, all dubbings, rejected numbers and most non-commercial pressings. You must know the matrix prefix numbers to be able to identify the labels, and then the search for the individual label number of each song starts, with no help from the MINIDISCOGRAPHY.

With the arrival of the Zwisohn opus, it was hoped that these problems could be shelved. At first glance, all seemed to be going well for the perfectionist -first, all titles are in alphabetical sequence, and the author avoids the British oddity of considering "A" and "The" as first words of a title. The recording date(s) and Label name follow each title, and by code, the author identifies those recordings which were lifted from radio broadcasts, movie soundtracks, television soundtracks and live performances before an audience.

Another item which quickly meets the eye is the identity, whenever possible, of the composer and lyricist. You will note that the song-writing teams were flexible---- many combinations. A look at a tabulation elsewhere in the book could provide one with material for many, many quizes: (1) who contributed to the largest number of songs sung by Bing? (2) Who provided both words and music to 65 songs? (3) Johnny Mercer wrote both words and music of most of his songs sung by Bing - True or False.

It may be well to insert here a quote from a letter written by the author: "I agree that the definitive discography has yet to be written, and unfortunately never will be.....My directory is just that - a directory. Missing from mine and every one else's, past, present, and future, is the insight that Bing could have provided.Still, the next best thing would be one documented as thoroughly as possible. Let's hope someone gets to work on it".

Accepting that the author intended his listing to be a directory, rather than a discography, we can proceed to point out those items which are missing from that which is needed for a definitive discography, without being critical of Mr. Zwisohn's book as a directory. Let's list all of the desirable factors and tally the Minidiscography and the present work against this criteria.

	Alphabetical arrangement	Alternative Titles	Composer's names	Matrix number	Variants	Variant-Identification	Accompaniment	Guest singers	Label Name	Label Number	Reissues on other labels	Source if other than record studio
MINIDISCOGRAPHY				X	X				(1)			(2)
ZWISOHN'S "DIRECTORY"	X	X	X				(3)	(4)	X			X
THE A-Z OF BING CROSBY	(5)						x	x				

(1) only by referring to a table of matrix number prefixes, and finding the label's code.
(2) Sometimes
(3) Only by referring to a combined label and date table.
(4) A table of "Bing's Friends" gives sampling of titles with each; not complete
(5) Yes, but under the British "A" and "The" system.

The A to Z of Bing Crosby was included in this table only to show how inadequate most discographies are, when measured against the desired criteria. However, if the Minidiscography and the Zwisohn book were combined, one would have a start, and would lack only the following:Variant Identification(the phrasing, or the musical differences, or wording, that the listener can use to identify the one from the other); Accompaniment and fellow singers (already available to a large extent, by referring to other tables); the label number; and reissue labels and numbers.

It is only natural to leap to an immediate conclusion that a definitive discography is readily available by combining Mr. Zwisohn's book with the Minidiscography, and adding a small amount of one's own personal effort. "Possible", yes; "Easy", no! But the job cries to be done by someone.

We all owe a debt to Mr. Zwisohn for his monumental job to date; any really definitive discography prepared in the future will owe much to the spade work done in his book. And he has focussed attention on the music and where it came from, something completely omitted before.

When you start assembling your own personal discography, don't carp over the few omissions you may encounter (For instance - why is"La Borachita" listed as an Anahuac release, but not a London? Anahuac's volume is a reissue). Take full note of the entries you are seeing for the first time.

And enjoy the reproductions of the sheet music covers!!!

Bill Sutton

Crosby on Record

It appears that the big news in records for this issue will be the projected Bing-Buddy Cole sets produced by Ken Barnes; Priscilla's report will cover these in detail elsewhere in this issue.

Other Bing record activity also originates overseas.

"The Song Is Ended,
But The Melody Lingers On"

STARS ON SUNDAY - BY REQUEST: Curzon Sounds,Ltd. CSL-0081. This album presents selections taken from a popular British semi-religious programme "Stars on Sunday". "This album has been produced in response to the thousands of letters which have poured into the "Stars on Sunday" offices, asking for their favorite pieces of music, or readings - we have selected the most frequently requested titles..." The album consists of some 14 tracks of religious or inspirational singing and readings by Bing and by Jimmy Stewart.Bing's contribution is reading the well-known "Judge not That you may not be judged" passages from Matthew Chapter 7, verses 1-12. This is an attractively presented album, on which Bing receives the top billing. A slightly different Crosby item.

THE GOLDEN AGE OF AMERICAN RADIO-STARRING BING CROSBY: United Artists UAK 30115, Mono. Again, we are treated to fine selections from Bing's radio programs of the 40s. Many songs were presented in the Murray Hill set, 4-record set, "Bing Crosby and Friends". This record, however, has 5 new Bing tracks not previously released - "Where is Your Heart" "That's A-Plenty"(with Connee Boswell), "On a Slow Boat to China" (with Peggy Lee), "You Belong to Me', and "Wish You Were Here". Altogether, this single record presents 24 Bing tracks, while a similar US release has only 12 tracks, 2 of which are medlies. The album itself is quite attractive - it opens up to show 2 full pages of pictures and text relating to Bing's radio career, and the back page gives the particulars of the 26 tracks, listing not only titles and guest artists, but also the broadcast date.

THE BING CROSBY RADIO SHOWS: Golden Age of Radio, GA 5023. Another single record made up from selections from Bing's radio shows. This American counterpart of the above album has only 12 tracks, 9 of which are included in the English "Golden Age" album. If you don't have the 3 record set, or the English album, this is a good buy. Other - wise, go British! Seriously, however, a good addition to your collection.

DEEP: Album issued by Amalgam. A copy was not received in time for listening, or for visual inspection, but one track is titled "A Tribute to Bing Crosby". Details in the next issue.

BINGO VIEJO: Anahuac, ANC-INT-3901 - A Further note on this album, reviewed in the last BINGANG - not only did Anahuac remix the voice and the instrumental tapes, but somehow the engineers got their hands on alternate tapes for "La Borachita", "Eres Tu", and "The Breeze and I". So, in addition to a better balanced record, musically, Anahuac also provides variety, too!

MARTHA RAYE: Legends 1000/5,6. A 2-record set or Martha Raye vocals, taken from sound tracks, and television appearances. There is only one Bing track, and this makes this a rather expensive Bing item - $11.95 for 4 minutes, 25 seconds of the song "Listen, My Children", from the 1937 movie, "Double or Nothing". However, this has never before been recorded on disc (not even in Australia? No!) and tho Bing shares the song with Martha and Frances Faye, it certainly is different - so if you are one of the collectors who must have everything, you must have this! The records have picture labels of Martha, if that can be considered a plus.

DOROTHY LAMOUR: Legends 1000/4. A single record, with 13 tracks from Dorothy's movies, and a 5 minute, 15 second track from the Hollywood Palace, on which Bing and Dorothy dues on 8 songs. More of a bargain than the Martha Raye disc.

LADIES OF BURLESQUE: Legends 1000/2 An olio of songs from various musicals. No Bing track, but there is a song by Grace Bradley "Cradle Me With a Ha-Cha Lullaby" which she sang in 1933's "Too Much Harmony". After listening to the song, you may be able to tell why this is the only recording ofthis song from an early Bing movie.

THE DANCING YEARS OF BING CROSBY: Sunset Records, SLS 50423. The Sunset Dance Orchestra plays 12 of the better-known Bing Crosby songs, in assorted dance tempos. Purists will be in for a surprise - "Wrap Your Troubles in Dreams" played as a cha-cha; "Pennies From Heaven" as a tango; and " In the Cool, Cool, Cool of the Evening" as a waltz!
This album is one of a British series of "The Dancing Years of", including Fred Astaire and Ginger Rogers, and Al Jolson.The album has a full-figure picture of Bing in striped jacket, and straw skimmer, and you might be led to believe that it was a Bing album, except, of course, it isn't. But the altered tempos on some of the songs are intriguing, and since no other vocalist intrudes on your ears, (for which, "Thanks!") this record merits your consideration.

JAZZ 1929 STYLE: Fanfare, LP 20-120.A good, domestic shot of nostalgia, and a pity the source material wasn't on quieter surfaces. The record is made up of three sections - A "Red" Nichols Big Band radio broadcast of August 27, 1929, on which the audience is asked to identify a medley of three tunes; a July, 1929 broadcast by one of the Goldkette Orchestras, appearing as "The Eskimo Pie Orchestra"; and a sound-track excerpt from the King of Jazz, "featuring Bing Crosby, The Rhythm Boys, Joe Venuti, Frankie Trumbauer, Andy Secrest, and Charlie Margulis". Some dialog is retained, and Bing and/or others sing "My Lord Delivered Daniel"; "Music Hath Charms"; "I Like to Do Things For You"; "So the Blackbirds and the Bluebirds Got Together"; "A Bench in the Park"; and "Happy Feet".
Writers of liner notes frequently fail to do all of their homework, and this is the case here - -"Bing Crosby's high and piping (!!!?) baritone bounces in--While Bing is evident here, he was not in the film. He was alleged to have been in jail at the time, and Whiteman dropped him from the film". Somebody should tell him--

HOME FOR THE HOLIDAYS: MCA -MSM 35007. A Christmas record made for Firestone, it has only one Bing track -"It's Beginning to Look a Lot Like Christmas". The other artists are such as the Pat Boone Family; Liberace, the Brady Bunch et al.

SPOKANE 13: The KMH broadcast of December 24, 1942. Due to the banning of ASCAP by all the networks, this is a rarity because of its being a Christmas program without Bing singing "White Christmas"! The full color, full-page picture of Bing on the cover is almost worth the price of the album, alone.

SPOKANE 14: "Bing in the 30s, Volume II. Some of These Days, With All My Heart, One, Two, Button Your Shoe, So Do I, Let's Call a Heart a Heart, Stop and Reconsider, Lost and Found, Thanks, I Wonder What's Become of Sally, Gypsy in My Soul, Get Out and Get Under, Says My Heart, I Let a Song Go Out of My Heart, Honeysuckle Rose, (a Herb Bootman favorite!) Blues My Naughty Sweetie Gives to Me, I Promise

You, The Pessimistic Character" - good variety, and Bing's in good voice.

SPOKANE 15: Two Screen Guild radio plays - both starring Bing: "Holiday Inn" and "Bells of St. Mary's". A real bargain for those who like Bing's radio dramas.

HAPPY HOLIDAY WITH FRANK AND BING: Collector's Gold, LP 596. Duets and solos by him and that other fellow - in familiar Christmas songs. This is a re-do of Amalgamated's "Ho Ho Ho" album of several years back.

A CHRISTMAS SING WITH BING - AROUND THE WORLD: MCA 15018. Reissued again, this album features Paul Weston and Orchestra, Norman Luboff and his Choir, with carols and hymns by various choirs from around the world. From the CBS radio program of December 24, 1955, produced by Bill Morrow and Sam Pierce.

FRANK SINATRA AND THE MIDNIGHT STRINGS - MERRY CHRISTMAS TO YOU: Collector's Gold, LP 597. No mention of Bing on the Jacket, but he sings 3 Christmas songs with Frank and chorus.

BING CROSBY & ROSEMARY CLOONEY - WHITE CHRISTMAS: LP 598. You might expect some duets, but its all Bing on one side, and Rosemary on the other. In addition to the standards, Bing does "Rudolpf, the Rednosed Reindeer", and Rosie does "Little Drummer Boy". And things even out - Sinatra isn't given front cover mention here, but intiny print on the reverse he is named as duetting with Bing!

THE SATURDAY EVENING POST LENDING LIBRARY - GREAT MOVIE MUSIC: A 2 LP boxed set, with paper-backed booklet, "The Memory Book of Great Movie Music", and the hard-covered book, "Saturday Evening Post Movie Book". Record No. 1, 9DM-17-01, contains a radio aircheck of Bing singing "Secret Love", while Record No. 2 has a radio aircheck of Bing and Dick Powell singing "Lullaby of Broadway". Inquire of the Saturday Evening Post, 1100 Waterbury Boulevard, Indianapolis, Indiana, 46202. Thanks, Wig!

THE BEST OF BING CROSBY: MCA-MCF-2540. A single record, re-issue of MCA-DBX 7184, a deluxe 2 record set. The single record contains 20 of the 2-record set's 24 songs, omitting only "Swinging on a Star", "June in January", "The One Rose", and "Easy to Remember". The present reissue is printed in black-and-white, versus the original color cover. No liner notes about Bing.

BING: MCA-Coral MCA-5-CO-50-95685, a Holland release duplicating "The Best of Bing Crosby", immediately above.

WHITE CHRISTMAS: MID-34013, English Midi-Star Collection. With Bing, Frank Sinatra, Fred Waring. Same as Reprise FS 2022, issued under the same title.

ENGLISH WONDERLAND REISSUES: No other information available!

LP 121	How Lovely Is Christmas
LP 314	Ali Baba and the 40 Thieves
LP 79	Mother Goose

MARY AND ETHEL: MCA, Japanese release, not available for review. Bing sings duets with Mary Martin, none with Ethel Merman.Apparently most of the material was taken from their TV special.

CROSBY CHRISTMAS: MCA-MC-EP-8, 45 RPM. An English release of Silent Night, Adeste Fideles, That Christmas Feeling, First Snowfall. The envelope has a color photo of Bing, Kathryn, and the 3 children. Bing in yellow, short-sleeved shirt.

DON'T GET AROUND MUCH ANY MORE: 1500 copies of this song, from the Concord Tribute to Duke, are reported to have been pressed - one side in mono, the other in stereo. We have written to Concord for particulars, and availability.

BURNS AND ALLEN'S GREATEST RADIO SHOWS: Murray Hill 898047, 3 record boxed set. Includes the show in which Gracie tries to encourage Bing to retire, so "Sugarthroat" George Burns can replace him. Bing sings "How Soon". Fun.

AMOS AND ANDY - BEST-LOVED RADIO SHOWS: Murray Hill 897563. A 3 record, boxed set with extracts from programs of 1946-1953. Bing's appearance is brief, giving a word of encouragement to Correll and Gosden in their earlier days.

EZ TAPES: EZ TAPES, Radio Yesteryear, Box C, Sandy Hook, Connecticut06482. Has a Bing program of early records on 8-track, reel, or cassette, at $5.00. Some 20 good Okehs, Columbias, and Brunswicks. A bargain, of you don't have the originals, or the LP reissues containing them.

LITTLE DRUMMER BOY: a French 45, on a bootleg label. Reported available domesticallybootlegged, soon.French version has good sound. From Bing's TV Christmas Special. With David Bowie.

SUNSET HOUSE, 314 SUNSET BLVD., BEVERLEY HILLS, CA. 90215: Reported to have an LP containing many early Bings, for $4.99.

ORIGINAL SOUNDS OF THE 20S: Columbia Archive Series, 3 record boxed set,C-3L-35. The set has 49 tracks, including"Rhythm King;"Louise;" and"Great Day"with Paul Whiteman;"My Kinda Love;" with the Dorsey Brothers; and "Can't We Be Friends". A fince collection of nostalgia, even without the Bing tracks.

BING CROSBY: Capitol 3C-054-81434, pressed in Italy by MCA Italiana. Contains Hello, Walls; Daughter of Molly Malone; Jealous Heart; Poor People of Paris; Oh, Lonesome Me; and many others. Some duests with Rosemary Clooney.

STAR GOLD: German MCA, not available for review. Said to have a hitherto unknown take of "Gal In Calico".

THE KING OF JAZZ: A souvenir record produced by the Victorian Bing Crosby Society. Produced in limited numbers, not available for sale, no copies available, but if you have a friend who has a copy, beg, borrow, or steal a taping of this different "tribute" record. Real good orchestral impression of the Whiteman style, without being an out-and-out copy. No vocals, but good instrumentals of Ragamuffin Romeo, It Happened in Monterey, I Like to Do Things For You,Happy Feet, A Bench in the Park, and Song of the Dawn. A fine souvenir of the Society's showing of the entire movie, "King of Jazz". Label has the potato-head Whitement drawing from the old Columbias, and the Society's colophon.

Not all records are distributed evenly throughout the country, as many of you have found!We can only report in these pages the records that we pick up, personally, or the records that our readers have reported to us. This issue's offerings owe much to members who have sent in reports of the records available in their own locality. Thanks to each of you.

We can use even more help! Won't you please just drop a short note, or postal card, to Al Sutton, when a new record hits your local shops? And if overseas friends tell you of records in their country, won't you relay this information?

Please give album full title, Label Name, Number, Price, and, if possible, contents.

RECORDED RUMORS

This is not the start of a new department - heaven above knows we don't need a rumor mill! But when a rumor persists, and has been around for a while, it may have just the least bit of basis in fact. This page is to alert you to some rumors that keep cropping up. If you can confirm, or deny with authority, let Al Sutton know. Herewith, some record rumors that won't go away.

"MARK 56 is going to issue a Bing Crosby Album". This story has had some backing - for over 2 years, such an album has appeared in Mark 56's catalog, but inquiries bring no response. On February 21, 1979, a record-jobber was in Sacramento accepting dealers' orders for the Bing album. No info as to contents, but it is supposed to be pressed and waiting distribution.

"READERS' DIGEST: Will a Second album appear, made up of Bing's earlier recordings? Is it a possibility? It has been so rumored. If you would like to see such an album, why not write to Readers' Digest and express your interest and backing? Make suggestions as to content!

RCA-VICTOR WILL ISSUE BING CROSBY - A LEGENDARY PERFORMER, VOLUME II, AS A PICTURE RECORD. This one comes from so many different directions, and so frequently, if it isn't true, it should be. A local record wholesaler swears it is true.

In answer to an inquiry, "TIME LIFE" states it has "Shelved" present plans for a proposed "Bing" album. Note - the key word is "shelved", not "abandoned". Does this mean there is future hope of "Time-Life" joining the other producers in the months ahead?

"THERE IS A 45 RPM OF BING AND THE LENNON SISTERS IN THE WORKS." Supposedly this would be made up from "Hollywood Palace" material. One would suspect Legends, if it weren't for the mention of 45 rpm.

"VOLUME III OF COLUMBIA'S COLLECTOR'S SERIES WILL BE OUT BY EASTER". There are as many denials of this rumor as there are affirmations. If it is up to Volumes I and II, it will be a worthy addition to any collection, whenever it arrives.

A recent news clipping reported that from now on, all English MCA records will be on the CBS label. Will this lend some body to many rumors received through the mails that we may expect an "almost-once-a-month" release of long-out-of-catalog materials? This report persists, and it would be wonderful if it were to be confirmed! In the meanwhile, how to we get our own producers infected with the English enthusiasm?

Anyone else heard the rumor that a "prominent auto producer" is interested in placing some of the company's TV=Bing material on record? This was picked up from a disc jockey, but he wouldn't give his source.

thanks to all of the many readers who responded to the items about Crosby material for sale. The response was so unexpectedly heavy, that all items were disposed of long before the answers stopped coming in.

Also, thanks to all those who have written, supplying information, and offering tips on how articles could be improved. All offerings gratefully received.

SOUTH OF THE BORDER

When one thinks of the millions of records that have been sold, with Bing Crosby's voice impressed on them, there is of course a recognition that many of these records have been sold throughout the world. Still, it sometimes comes as a surprise to find that even the exotic places on earth have much in common with us here in the United States - including the pictures on record albums, and selections that seem to have universal appeal, even through the language barrier!

We have received inquiries as to activity in Bing Crosby records south of the border - and in some of the South American countries. In this short article, let's confine our discussion to Brasil. Through a fortunate chain of circumstances, we have entered into a series of exchanges with a Crosby collector in Rio de Janeiro. Records received from this one good friend may give you some sort of an idea as to the types of records that appeal to the Carioca who collects Bing!

In grasping a group of Brasilian Crosby records, you have the feeling that you have a group of domestic recordings - the pictures often are the same as on the corresponding US release; but don't be fooled! The pictures may be familiar, but they seem to switch albums at times!

Brasilian records are a conglomerate of US, English, German, French and Belgian releases - often imports, and therefor suspect as real Brasilian records. However, you quickly learn to identify those few labels which have been imported, and those which are produced in Brasil. The language does it - Portugese is the official language of the country. While it may look familiar to a Californian who has lived with Spanish names all his or her life, there are subtle differences that make you wish Bing had recorded a few songs in this language.

Musical Brasil was saddened, with the rest of the world, at Bing's death. England's RCA, Limited, had produced a 2 record set, "This Is Bing Crosby" in 1975, with "RCA proudly celebrates Bing's 50th Anniversary in Show Business". With Bing's passing, RCA of Brasil took the same album, altered the front cover to read "Tributo a Bing Crosby", and up-dated the inner liner notes to contain the following: "Durante seus 50 anos de vida artistica, gravou cerca de 3,000 musicas. Bing faleceu em 14 de outubro de 1977, deixando uma lacuna dificilima de ser preenchida". Each label on the two records bears the special title "Tributo a Bing Crosby".

A Brasilian singer and well-known pianist, Dick Farney (Farnesio Dutra e Silva) came to the United States, and played and sang on the New York scene for many years in the 40s. He admired Bing very much, and undoubtedly patterned his style after Bing's. Now, in his homeland he is known more for his piano styling. On the liner notes for "Um Piano Ao Cair Da Tarde", an interviewer asks him for his principal musical influences. He responds, "On piano, Oscar Peterson Dave Brubeck, Bill Evans". "Singer? The idol of all time, Bing Crosby".

"FELIZ NAVIDAD" tops the familiar picture of Bing in Santa's cap; other than the Portugese language notes, its the same as the Decca and MCA albums we have known here for so long.

12 SONGS OF CHRISTMAS: Frank Sinatra, Fred Waring, with Bing, on a Warner label, produced by WEA Discos ltda., Industria Brasileira.

BING CROSBY SINGS: A Brasilian counterpart of the Verve album, with Bing's familiar picture - felt hat with feathered band, wool shirt, and green checked coat - only "Fabricado e Distribuido Com Exclusividada por Gravacoes Chantecler Ltda."

"ALTA SOCIEDADE": Capitol's "High Society" with a Portugese language cover, "Industria Brasileira.

"IMAGINE! QUE ENCONTRO! CROSBY-CLOONEY:"Fancy Meeting You Here!"in another language!

NATAL BRANCO: "White Christmas"by any other name.....Decca Brasileira Industria.

BING CROSBY - PARA SEMPRE:CBS 104406 CBS Ind. Bras. Cover has a color drawing of Bing; record contents come from our old friend, Harmony HS11313, "Crosby Classics".

BING AND SATCHMO: MGM 16.042. Masterpiece Musidisc, Rio de Janeiro. Our old familiar album, in Portugese.

BING AND LOUIS: Fontana, FTLP 69.008, by Companhia Brasileira de Discos. With Billy May - sound familiar? Different picture, though.

MARAVILHAS EM DESFILE:Discos Decca SLP 7766. "Gravado diretamente da Trilha Sonora do Filme da Paramount 'Anything Goes'".

NEW TRICKS: Decca Co. Brasileira de Discos, SLP 7804. "Com Buddy Cole e Seu Trio".

12 CANÇÕES DE NATAL: Reprise R2022, L2 Songs of Christmas, with Bing, Sinatra, and Fred Waring.

THE BING CROSBY MUSICAL AUTOBIOGRAPHY: VOLUMES I THROUGH V: All five have the same cover, the one in the green checked jacket, wool shirt, and feathered felt. All liner notes in Portugese.

CANÇÕES QUE EU GOSTARIA DE CANTAR: Discos Decca SLP 7753 - A Brasilian counterpart of our Decca 8352, "Songs I Wish I Had Sung (the first time around!).

There is a Brasilian rumor to the effect that Continental plans to release a 10 record Bing Crosby set in May of this year. This would be a good one to watch, if you are interested in foreign labels - a chance to get a full shelf at onegrab. Will try to include data on this in the next issue.

Next issue, we shall attempt to give a summary of currently available Bing records in some other country. Between now and then, if you have any suggestions, let Al Sutton know.

FOR BING CROSBY

Which is your favorite record—"White Christmas" or "Silent Night"?—B. Greene, Racine, Wis.

● Although "White Christmas" sold 22 million copies and "Silent Night" sold in the high millions, too, neither is my favorite. The song I like most is "My Isle of Golden Dreams." It went over well, but didn't break any sales figures. The day I recorded it I was in good voice, the session went without a hitch, and I was pleased with the results. But that doesn't mean I'm not glad people still listen to "White Christmas" and "Silent Night"!